2004

Literature and the development of oral fluency: a study using poetry and children's literature in adult ESL instruction

Ketty Ruth Reppert
Iowa State University

Literature and the development of oral fluency: A study using poetry and children's literature in adult ESL instruction

by

Ketty Ruth Reppert

A thesis submitted to the graduate faculty

in partial fulfillment of the requirements for the degree of

MASTER OF ARTS

Major: Teaching English as a Second Language/Applied Linguistics (Literacy in English as a Second Language)

Program of Study Committee:
John Levis (Major Professor)
Carol Fuhler
Roberta Vann

Iowa State University

Ames, Iowa

2004

Graduate College
Iowa State University

This is to certify that the master's thesis

of Ketty Ruth Reppert

has met the thesis requirements of Iowa State University

Signatures have been redacted for privacy

TABLE OF CONTENTS

ABSTRACT

The place of literature in language teaching has long been debated. This study investigates the use of poetry and children's literature written in verse as materials for helping advanced adult learners of English as a second or foreign language develop oral fluency skills.

Fifteen native Chinese-speaking graduate students or professionals associated with Iowa State University participated in the study. Speech samples were taken before and after a two-week treatment period. The participants were randomly assigned to one of three treatment groups: a children's literature group, and adult literature group, and a control group which received no treatment. During the treatment period, each of the literature treatment groups met for four hours of literature-based speaking instruction. Following the collection of the post-treatment speech samples, the samples were rated for fluency by six graduate students enrolled in the TESL/Applied Linguistics M.A. program at Iowa State University. The ratings show a very slight, but statistically significant, increase in fluency for some participants when responding to a reading prompt. No gains in fluency were found when participants responded to an open-ended question prompt.

Questionnaires indicate that the participants found the children's books somewhat interesting and helpful for language study and the adult poetry more so. The results suggest that carefully selected children's literature may be appropriate for advanced learners of English in certain circumstances.

CHAPTER I: INTRODUCTION

The relationship between literature and second or foreign language teaching has long been debated. From the days when the "Grammar-Translation" approach reigned supreme and the basic texts of language learning were the classics of literature written in that language (Celce-Murcia, 2001, p. 4) to more recent discussions in professional publications (Ghosn, 2002; Hall, 2003; Hess, 2003; Lems, 2001; Mattix, 2002) the role, if any, that literature should play in language teaching has been widely debated. The enduring nature of the debate, as well as the arguments put forth in support of using literature in the language classroom, indicate that while the use of literature should undergo the same careful scrutiny as all other pedagogical materials and practices, it does indeed have a role in language teaching.

This, of course, begs the question of what literature should be used and by whom, at what ages or levels, and in what types of situations. As language learning classrooms are exceedingly diverse, the answers to these questions will undoubtedly be different in different situations. The purpose of this study was to investigate the role that literature, specifically poetry written for adults and children's picture books written in verse, may play in the development of oral proficiency by learners of ESL pursuing advanced degrees at a university in the United States.

This chapter explains the purpose of this research into the relationship between literature and language learning. It also includes a short discussion of the type of literature used along with reasons for the specific population of language learners and language skills targeted in the study.

Literature and Language Teaching

Most of the literature used in language instruction for adults was originally written for adults. There have, however, been calls for expanding the literature used with adults or secondary students to include books originally written for children, and there are reports of cases where children's literature has been used effectively with adult language learners (Appelt, 1985; Ho, 2000; Silverman, 1990; Tomlinson & McGraw, 1997).

Some of the reasons cited for using children's literature in programs for adults are that "...high quality children's literature is characterized by economy of words, stunning illustrations, captivating but quickly moving plots, and universal themes" (Smallwood, 1998). Also cited is the wide availability of children's books in public libraries, thereby providing adult learners free and convenient access to texts (Appelt, 1985) and the opportunities for oral practice that children's literature offers (Ho, 2000), since much of it is intended to be read aloud.

This use of children's books with adults naturally raises the issue of whether adults will be put off by literature intended for children. As Tomlinson and McGraw (1997) asked, "Would highly educated adults accept reading material that was obviously meant for children and young adults?" The answer, with some qualifications, appears to be "yes" (Appelt, 1985; Ho, 2000; Silverman, 1990; Tomlinson & McGraw, 1997). Although cautioning that the use of children's literature, like all things, has its limitations, Ho (2000) concludes that, "on the whole, children's literature works well with adult students because it is intellectually stimulating, encouragingly readable, linguistically challenging, literarily fulfilling, and educationally rewarding" (p. 269).

However, not all adult language learners are the same or have the same needs and goals for their language learning. Most of the studies discussing children's literature being used with adults have discussed contexts in which the students had a low level of English proficiency or were undergraduate students. Still open is the question of whether or not advanced proficiency adults who are seeking advanced degrees will also find children's literature helpful and engaging.

Oral Language Skills

One aspect of English language learning that is often of particular concern to students preparing for professional careers is that of oral fluency. Students who have attained a high enough degree of overall proficiency to process and produce written language and comprehend spoken language at an advanced level may still feel limited by their oral skills and have difficulty communicating orally in English. Ferris and Tagg (1996) report that of the studies done assessing students' needs in EAP situations, "few have looked beyond reading and writing skills to what college/university professors actually require with regard to academic listening and speaking skills" (p. 298). They summarize results of the research that has been done in this area as indicating that, "ESL college/university students are often intimidated by academic speaking tasks, including both formal presentations and participation in large- or small-group class discussions" (p. 300). Writing about the situation of international teaching assistants, Hoekje and Williams (1994) observed that, "...frequently they display a thorough knowledge of content material and even of the rules of language yet are unable to communicate effectively because they have little ability to convey their knowledge" (p. 11). And as Stevick (1996) points out, "ease of speaking is not just 'nice'; it

is also useful" (p. 156). Therefore, for students who have been admitted to advanced degree programs at universities in countries where their L2 is used, oral fluency may be an area of particular concern.

Research Questions

In reporting on the use of children's literature with a group of highly motivated adult Chinese students, Ho (2000) says that, "Children's books can be used effectively for oral language practice such as reading aloud and pronunciation. Picture books are especially effective" (p. 262). However, her discussion includes mostly anecdotal evidence about the ways in which children's literature was used with adults, how they responded to the children's literature, and how the use of this literature helped them improve their oral skills. Other reports of children's literature with adults have the same limitations (e.g., Silverman, 1990). Indeed, as Hanauer (2001) notes, "...there is very little actual empirical data relating to the reading and comprehension of literature within the language classroom" (p. 295). Therefore, it seems that there is room for a more controlled investigation of the use of children's literature with adult students and a discussion of its possible benefits for their oral proficiency development.

Since many children's books contain elements of rhythm and rhyme which make them resemble poetry more than prose, it was necessary to decide whether poetry or prose texts should be used in such a study. The role of poetry in contrast to other types of literature as an aid in the development of oral proficiency is discussed by Celce-Murcia, Brinton and Goodwin (1996) and Hadaway, Vardell, and Young (2001). They suggest that the "strong oral quality" of poetry and its elements of rhythm and rhyme make it especially useful for

raising awareness of the features of spoken English and for practicing speaking skills (Hadaway, Vardell, & Young, 2001, p. 799). In discussing appropriate literature to be used with adult students, Hanauer (2001) proposes that

> the reading of poetry in a second language directs the reader to focus on form and thus has the potential of raising the reader's ability to notice input and notice the gap between input and output and thus enhance the language learning process (p. 289-299).

In light of these factors, this study was designed to answer the following research questions:

1. Can literature-based activities such as choral reading help advanced adult ESL students improve their oral fluency skills?
2. Do adult ESL learners pursuing advanced degrees consider children's picture books written in verse to be interesting and helpful texts for language learning?
3. Do adult ESL learners pursuing advanced degrees consider poetry written for adults to be interesting and helpful texts for language learning?
4. Do adult ESL learners feel more confident in their oral abilities after engaging in literature-based activities such as choral reading?

These questions address several issues. First is an empirical assessment of the effectiveness of a particular type of activity in aiding oral fluency development. Second is an assessment of students' attitudes toward two particular types of literature in regard to their interests and language learning needs. The final issue is that of whether students themselves perceive literature-based activities as helpful for improving their speaking skills.

By investigating these particular questions with a selected group of learners, it is hoped that this study will supply helpful information about the benefits, if any, of using literature in an advanced ESL classroom. Additionally, the data will provide information about student perceptions of using literature in an ESL setting when the study of literature itself is unrelated to their educational goals.

CHAPTER II: LITERATURE REVIEW

This study ties together the issues of literature in language teaching (including the use of children's literature with adult learners), theory and research in the area of oral fluency development (including pronunciation instruction), and questions about the relationship between literacy and orality. This chapter provides a look at previous research in these areas and relates this research to the development of this particular study.

Literature and Language Teaching: Some History

The place of literature in the language classroom has been much debated for many years. The focus on reading and translating literature that was prevalent with the Grammar-Translation method is no longer widely practiced, but the debate about whether, when, and how to include literature in language teaching continues. Writing in the 1980s, Maley and Duff (1989) claimed that,

> for many years now literature and in particular poetry has not been regarded as 'proper' material for foreign language learning....the utilitarian bias of the communicative approach deflected attention away from anything which did not seem to have a practical purpose (p. 6).

Widdowson (1986) states the situation of literature very harshly as well:

> As far as English language teaching is concerned, literature has over recent years been generally purged from the programme, together with other undesirable elements like grammar and translation, on the grounds that it makes no contribution to the purpose and process of learning the language for practical use (p. 180).

Also writing in the mid-1980s, Littlewood (1986) echoes these concerns, claiming that the "unquestioned status of literary study" has been called into question and that "the new pattern of language teaching which aims primarily to impart communicative skills" (p. 177) is one of

the major factors in this new view of literature. However, the authors of these statements do not just comment upon the changed view of literature in language teaching, but also propose a response to that change. McRae (1996) concludes that, "Since the early 1980s there has been a strong theoretical undercurrent advocating the use of literature in language teaching" (p. 16), and judging from the recent journal articles dealing with literature and language teaching mentioned earlier (Ghosn, 2002; Hall, 2003; Hess, 2003; Lems, 2001; Mattix, 2002), this "strong undercurrent" continues today.

In addition to changes in language teaching methodology, political and cultural changes have also affected this debate, with the issues of cultural and linguistic imperialism having an effect on the place of literature in language teaching and learning. McCabe (1985) relates that British historian Thomas Babingon MacCaulay claimed in 1834 that, "He had not found one Orientalist 'who could deny that a single shelf of a good European library was worth the whole literature of India and Asia'" (p. 38). The results of such attitudes are illustrated in wa Thiong'o's (1986) comments about the effects of using certain literature in Kenyan schools: "Our children are made to look, analyse, and evaluate the world as made and seen by Europeans. Worse still, these children are confronted with a distorted image of themselves and their history as reflected and interpreted in European imperialist literature" (p. 235). Issues such as these cannot be ignored in decision making about whether and how to use literature. However, McCabe goes on to argue that by incorporating creative writing into language teaching "we will have a genuine justification for the teaching of literature...the canon will itself be transformed" (p. 45). McKay (2001) suggests that literature in the ESL/EFL classroom may be used to promote cross-cultural understanding, and Carter and McRae (1996) draw attention to the expanded nature of the canon and the

change in the way it is approached by saying, "English literature and English language are now recognised to be sites of contestation rather than as unproblematic hegemonies. It is increasingly preferable to talk in terms of English literatures and languages" (pp. xxvii-xxviii).

Literature and Language Teaching: The Rationale

With this in mind then, what are the reasons that people advocate for the use of literature(s) in the language classroom? Probably the most often given reason for the inclusion of literature in language teaching is that it offers students the opportunity to work with interesting material with which they can feel personally involved. This idea has been reiterated many times in a variety of ways (Collie & Slater, 1987; Ghosn, 2002; Hanauer, 2001; Hess, 2003; Kennedy & Falvey, 1998; Lazar, 1993; Mattix, 2002; McConochie, 1985; Sage, 1987; Tomlinson, 1986). In Sage's words, "literature is inherently human; its stories, poems, and plays portray a wide variety of human concerns and needs. Because it reflects people's timeless values and preoccupations, literature attracts readers....Literature strives for universality" (p. 3). Collie and Slater (1987) expand upon and refine this explanation saying,

> literature offers a bountiful and extremely varied body of written material which is 'important' in the sense that it says something about fundamental human issues and which is enduring rather than ephemeral. Its relevance moves with the passage of time, but seldom disappears completely...though its meaning does not remain static, a literary work can transcend both time and culture to speak directly to a reader in another country or a different period of history (p. 3).

Another reason language teachers offer for including literature in their classrooms is that literature offers a large number of authentic texts for students to work with (Brumfit &

Carter, 1986; Collie & Slater, 1987). According to Collie and Slater, "Literature is 'authentic' material. By that we simply mean that most works of literature are not fashioned for the specific purpose of teaching a language" (p. 3), and Long (1986) describes "verbal response and activity response" to literature as "genuine language activities, not ones contrived around a fabricated text" (p. 58).

The nature of literature as specially fashioned language has also been cited as key to why it is useful for language teaching. McKay (2001) says, "because literary texts depend on how the language is used to create a particular effect, literature demonstrates for learners the importance of form in achieving specific communicative goals" (p. 319). Furthermore, Brumfit and Carter (1986) argue that a specific virtue of literature is that, "it offers a context in which exploration and discussion of content...leads on naturally to examination of language. What is said is bound up very closely with how it is said, and students come to understand and appreciate this" (p. 15).

The cultural information available through literature is also often mentioned as part of its value for language learners (Brumfit & Carter, 1986; Collie & Slater, 1987; Lazar, 1993; MacLean, 1990), as is the idea of literature as "language at its finest" and hence of value for students (Ghosn, 2002; Sage, 1987).

Opponents of using literature in the language classroom marshal arguments that must be taken into account. Most serious among these are claims that students generally do not find the study of literature as enjoyable or relevant to their linguistic needs as their instructors perceive it to be (Martin & Laurie, 1993, cited in Hall, 2003). This is indeed a serious question and one which instructors enthusiastic about literature should carefully investigate in order to gauge the usefulness and interest of literature for their students. Hall claims that,

"Beyond anecdote and hypothetical argumentation" there is "little evidence" to show that learners find literature used in their language classes enjoyable and relevant. Although the reports of learners' enjoyment of literature are anecdotal, they still provide evidence to support the idea that students can find literature highly motivating and interesting (e.g., Casey & Williams, 2001; Lems, 2001; Vandrick, 1997).[1]

Other objections to using literature include issues of language difficulty or differences between literary language and "normal" language use. Brumfit and Carter (1986) warn that "Good literary texts...may indeed be misleading as linguistic material for learners with non-literary learning intentions" (p. 25), and Widdowson (1985) mentions that literature contains examples of "eccentric uses of language" that learners must understand but should not imitate (p. 180). However, while literature differs from other types of language use in many aspects, Short and Candlin (1986) argue that, "Contrary to much received opinion, it is difficult to make a *linguistic* distinction between literature and other types of language" (p. 91). And Carter (1986) claims that, "In terms of actual words employed, there can certainly be no quantitative distinction between literary and non-literary texts. However, differences in the way language is used are discernible" (p. 124). Arguments that counter this objection to using literature in the language classroom generally focus on making a careful selection of materials to avoid archaic terms and other distracting linguistic features so that the language represented in the texts is not prohibitively different from the language that students will be asked to produce and respond to outside of the language classroom (e.g., Littlewood, 1986; Tomlinson, 1986).

The idea of using literature to represent the target language culture is also objected to, aside from issues of cultural imperialism. For example, Kooy and Chiu (1998) caution that,

"Literature as a primary source for acculturation, even unconsciously, presents some pitfalls—stereotypes, for instance that mask or simplistically characterize a culture...No one text can be expected to represent a full picture of any culture or people" (pp. 80-81). And McKay (1986) cautions that since literature "reflects a particular cultural perspective" it may be "quite difficult" for students (p. 191). Ho (1990) also reports on cross-cultural differences that arise when students are responding to literature. As in the case of language difficulty, careful selection of texts and a wide range of texts is seen as an effective counter to this problem (Kooy & Chiu, p. 80-81). Teachers also need to be aware of the difficulties that may arise and make an effort to prepare learners for the cultural information they will encounter in the texts they will be reading (Lazar, 1993, pp. 65-66).

Hanauer (2001) provides an overview of the reasons for using literature in language teaching and summarizes the major arguments for its use as being "a source of motivation, enjoyment, and personal involvement," as a way of providing "learners access to cultural knowledge of the target community" and, lastly, what he calls the "central argument for the use of literature in the language classroom," "the psycholinguistic position that literary texts and the process of literary reading have special characteristics that make it a beneficial task for the language learning process" (pp. 297-298). However, as he points out, these rationales have all been criticized, particularly by Edmondson (1997), and perhaps more importantly, "Current arguments both for and against the use of literature in the classroom are essentially theoretical and are only loosely based on empirical evidence" (p. 297).

Literature in Language Teaching: Approaches and Skills

Stylistics is a frequently used approach to literature in the language learning classroom (Short, 1996; Widdowson, 1986), but by no means the only approach employed as the variety of activities in Collie and Slater (1987) and Maley and Duff (1989), among others, demonstrate. Lazar (1993) outlines the major approaches as "language based," "literature as content," and "literature for personal enrichment" (pp. 23-24). Generally these approaches are not used in a pure form and they are not mutually exclusive ways to approach texts.

In addition to being used in the teaching of reading, literature can also be used to develop speaking, listening, and writing skills (McKay, 2001). The approaches used to teach the different skills vary greatly according to the needs and interests of the students, the teacher's preferences, and the literature being used.

Children's Literature in Language Teaching

Most of the theory and research alluded to above, has dealt with literature in the sense of literary works written for adult readers. However, there is a large and growing body of literature produced for children as well. These books are, naturally, incorporated into language instruction for younger learners, especially in elementary school ESL settings (see, for example, recommendations in Peregoy & Boyle, 2001). However, in some cases, literature produced for younger learners has been used with older audiences, particularly in adult basic education programs for native English speakers. Karlin (1994) suggests that picture books "are not all meant only for young children" and that "dozens, perhaps hundreds of them, are appropriate in secondary classrooms" (p. 158). In several New York schools

children's picture books and juvenile fiction have been used in The Family Literacy Project: Focus on Teenage Parents, a program that seeks to strengthen the participants' literacy and parenting skills (Johnson, Pflaum, Sherman, Taylor & Poole, 1996).

Sharp (1991) reports on another adult literacy project that used children's literature with parents in order to "emphasize learners' roles as competent parents, rather than their roles as deficient readers" (p. 216). In this program "the children's picture books are not presented as reading materials suitable for [the parents'] own beginning reading, but rather as resources they can use as concerned parents wanting to enrich their children's learning experiences" (p. 217). In addition to the opportunities that children's books provide for the students to connect with their children, Sharp says the books are appropriate for the adult audience because they are "generally well written, but brief" (p. 217), good for providing motivation and building confidence, easily understandable, and provide stimulating material for discussion.

Children's literature has also been used in adult ESL classrooms in a variety of ways. Appelt (1985) discusses using picture books with adult ESL students. She stresses that it is necessary to "provide a legitimate context" for the use of such books with adult learners (p. 67), and that "no student should ever feel that he or she is being insulted or condescended to when we introduce picture books into our classrooms" (p. 68). For these reasons, the students she has in mind for the activities she suggests are, as in the previous examples, the parents of young children. The rationale that she provides for using picture books in the adult ESL classroom is based upon the ideas that picture books are "usually short and written in a language which is structurally simple," and therefore very accessible; they "cover a very

wide content range" that will appeal to many readers, and are generally available in elementary school and public libraries at no cost (p. 69).

Silverman (1990) reports on the use of children's literature with adult students in a community college ESL program. As in the examples above, she reports that the approach to offering these books to the adult learners "would, in part, be: 'Here are some books your children, younger brothers and sisters, etc. might be interested in'" (p. 203). However, in this situation she found that the students "were intensely interested in children's literature," and "seemed not the least concerned that these works might be construed as condescending" (p. 204). Silverman, however, is careful to point out, that in this program, they were particularly looking for "literature, not children's books per se" and she recommends a list of selection criteria intended to weed out books that would be less appropriate for adult learners (p. 203).

Smallwood (1998) also recommends children's literature, particularly multicultural works, for use with ESL adults and includes a list of selection criteria and recommended books. She concludes that,

> Multicultural children's literature can be effectively integrated into family literacy and adult ESL programs to develop English language oral proficiency, literacy, and content skills and to build cross-generational collaboration and appreciation of other cultures. Nonfiction picture books that are presented in a mature style can provide factual information and valuable curricular material. Stories with themes of intergenerational conflict, emigration, and immigration will interest adult learners who can also share them with their children.

There are also reports of children's literature being used with adults in EFL contexts. Tomlinson and McGraw (1997) describe the development of a course titled "The Children of War" at a "highly selective type of French engineering school." This was a content-based course in which the textbooks selected were a variety of children's books dealing with the issue of war. In this context, Tomlinson and McGraw report that "When learners were

unhappy with the materials, it was almost always the ideas or content that bothered them, not the fact that the books were intended for younger people." Again, these authors stress the importance of selecting books of high quality with suitable content for adults, but conclude that children's literature can be used successfully with an adult audience. They see "a wide range of excellent works of literature, free choice of materials to be read, and regular opportunities to read and respond to the literature" as crucial factors in the success of such a program.

Also reporting on an EFL classroom, Ho (2000) discusses the use of children's books with Chinese students at a college preparatory institution. One of the ways that she used children's literature with her students was reading aloud for oral language practice. She says that although the students found it difficult sometimes, they "found children's literature more interesting than the drills in prescribed pronunciation textbooks because of the challenge it poses for dramatized reading. They had to learn to read with the correct intonation, pitch, stress, diction, and enunciation" (p. 263).

She reports that although "the traditional attitude that children's literature is just for children is very much upheld in Asian countries regardless of whether it is written in English or ethnic languages," her students on the whole responded positively to the use of children's books in their English classes (p. 261).

Oral Fluency

Fluency is a construct with many and various definitions and is applied to reading, writing, and listening as well as speaking. In oral production, its relationship to specific aspects of speech production (pronunciation, intonation, hesitation) is dependent upon the

definition of fluency that one chooses to work with. In their introduction to a collection of papers relating to the concept of fluency, Koponen and Riggenbach (2000) identify four major views of fluency. The first involves thinking of fluency primarily in terms of "smoothness of speech" which is dependent upon the "temporal, phonetic, and acoustical features" of speech (p. 8). They describe this conception of fluency as being used to define fluency in the rating guidelines of such oral skills tests as the SPEAK Test. This approach to fluency was used by Derwing and Rossiter (2003) when they asked judges rating speech samples to think of fluency in relation to temporal factors, specifically "rate of speech and hesitation phenomenon" (p. 8).

The second definition of fluency is that of "fluency as proficiency or as a component of proficiency" (p. 13). This is a broader, more global view of fluency that includes "smoothness" as only one component of overall fluency.

The third view of fluency they discuss is that of "fluency as automaticity of psychological processes" (p. 16). Those who take this view are largely concerned with investigating "the psychological learning mechanisms that may help explain how fluency is acquired and / or developed" (p. 16).

The final view of fluency they report on is that of "fluency as opposed to accuracy" (p. 17). This view was popularized by Brumfit (1984) and highlighted the distinction between accurate speech in which the learner is focused on the language activity itself and fluent speech in which the learner is focused upon communicating. In Brumfit's view, "any language activity which is not being carried on with the learners apparently operating in the same way as they do in natural, mother-tongue use is an accuracy activity" (pp. 52-53). For Brumfit, fluency is "natural language use, whether or not it results in native-speaker-like

language comprehension or production" (p. 56) and also as "the maximally effective operation of the language system so far acquired by the student" (p. 57). Koponen and Riggenbach point out that this view of fluency is "useful in reference to teaching methodology...but not in reference to oral performance evaluation criteria" (p. 17). Indeed, this view of accuracy vs. fluency in the classroom is illustrated by Hedge (1993) and by Celce-Murcia, Brinton, and Goodwin's (1996) observation that,

> Although the focus of ESL/EFL pronunciation lessons is generally on accuracy (i.e., on getting students to produce targetlike sounds, rhythms, and intonation patterns), fluency and accuracy are interconnected to the extent that students' fluency levels will almost certainly be affected by their accuracy, and vice versa. This interaction has caused many classroom practitioners to question the scope of pronunciation instruction, which has traditionally been defined as the accurate production of the sounds, rhythms, and intonation patterns of a language (pp. 290-291).

Koponen and Riggenbach (2000) conclude by highlighting the importance of effectively defining fluency when the construct is used in a particular situation. They stress that "definitions of different types of fluencies, or of different components of fluencies, must be described unambiguously in linguistic terms in order for there to be consistency among those implementing the definitions" (p. 20). Such definitions would help address the issue that Hieke (1985) raises, saying, "a glance at the literature on fluency reveals it to be replete with vacuous definitions, overlapping terminology, and impractical assessment strategies" (p. 135).

Koponen and Riggenbach (2000) also bring up the issue of fluency assessment, focusing particularly on the issue of subjectivity in fluency ratings. Hieke comments on the "often variant interpretations of a learner's SL competence" that result from global assessments of fluency which "rely on raters' subjective judgments, regardless of how sincere their effort" (p. 136). For this reason, Hieke calls for a more quantitative approach to

assessing fluency in terms of features such as speech rate ("amount of speech produced over a period of time"), rate of articulation ("the total phonation minus pause time"), and speech acts such as "stalls, repair, and parenthetical remarks" (p. 139). In reporting on a study that investigated fluency by comparing students of French who studied only in the U.S. and those who spent a semester studying in France, Freed (2000) reports that rate of speech did indeed affect raters' perceptions of fluency, but cautioned that "expressions and perceptions of fluency are clearly not related to any one isolated feature of speech" (p. 256). In this case, the raters were not given a definition of fluency, but were asked to describe the features that they used to determine fluency.

As Koponen and Riggenbach (2000) indicated, the definition of fluency will vary from situation to situation; hence, the rating criteria will also vary depending upon the definition of fluency that is being used. Lennon (2000) suggests that fluency which deals with smoothness and speech rate is of a lower-order than that which deals with global proficiency. He maintains that, "temporal variables are merely the tip of the iceberg as indicators of fluency" (p. 25). The definition of higher-order fluency that he provides is "the rapid, smooth, accurate, lucid, and efficient translation of thought or communicative intent into language under the temporal constraints of on-line processing" (p. 26). He posits that such fluency will increase as more aspects of language production become automatized.

Pronunciation Instruction

Although pronunciation instruction and interest in oral fluency have a long history, the specific instructional factors that result in increased fluency or more accurate and understandable pronunciation are by no means well understood. Derwing, Munro, and

Wiebe (1997) report that "there is still very little empirical evidence available to guide teachers' choices of activities in the ESL classroom; nor is there much indication that pronunciation instruction is effective" (pp. 217-218).

The role of pronunciation instruction in language teaching has waxed and waned throughout the years. When the Grammar-Translation approach to language instruction was the primary methodology, pronunciation was nearly irrelevant; with the rise of the Direct Method and Audiolingualism it became more important, although the methods of instruction perhaps left much to be desired. In the Communicative Approach, the ability to speak received more attention than in the Cognitive Approach. The goal of language teaching in a communicative environment is, "to enable learners to surpass the threshold level so that their pronunciation will not detract from their ability to communicate" (Celce-Murcia, Brinton, & Goodwin, 1996, p. 8), although there is no agreed upon way to help learners reach this goal. Indeed, Jones (1997) claims that pronunciation instruction was "pushed to the sidelines with the ascendancy of Communicative Language Teaching (CLT)" (p. 103), although with the passage of time instructors realized its importance for students' ability to communicate.

Although there is no particular "communicative approach" to pronunciation teaching, one trend that seems to be consistent is a focus on suprasegmental features of speech (e.g., intonation and rhythm) in addition to segmental features such as specific phonemes (Celce-Murcia, Brinton, & Goodwin, 1996; Jones, 1997). This is reflected in the research as well as in pedagogy (Derwing & Munro, 1997; Derwing & Rossiter, 2003; Jones, 1997; Munro & Derwing, 1999). For example, Derwing, Munro, and Wiebe (1997) conducted a study using learners with "fossilized" pronunciation problems. The learners participated in a twelve week course that "focused on general speaking improvement" including work on features

like "body language, voice quality, volume (loudness), rate, and discourse markers; in addition to stress, intonation, and rhythm" (p. 220). At the end of the instruction period, the learners did show an increase in comprehensibility and intelligibility leading the researchers to conclude that in this situation "an instructional approach which de-emphasized the importance of segmental units appeared to be effective" (p. 231), although they are quick to point out that this study in no way shows that a focus on segmental units is not an effective approach to pronunciation instruction.

Another important issue is the degree to which a focus on form assists in pronunciation improvement. Celce-Murcia, Brinton, and Goodwin (1997) characterize this as a difference between an "intuitive-imitative approach" which "depends on a learner's ability to listen to and imitate the rhythms and sounds of the target language without the intervention of any explicit information" and an "analytic-linguistic approach" which "explicitly informs the learner of and focuses attention on the sounds and rhythms of the target language" (p. 2). According to their characterization of the two, the intuitive-imitative approach has been used for the longest time and more recently supplemented, but not replaced, by the analytic-linguistic approach. Jones (1997) also discusses this issue in terms of learner age. He suggests that "whereas imitation activities might be more successful with younger learners, older learners might benefit from a more descriptive or analytic approach" (p. 105). Yule and Macdonald (1994) also mention learner differences as an important factor, pointing out that, "the individual learner may represent a more powerful variable... than the type of teaching method involved" (p. 116), and their research indicates that focus on form is not always effective, even with adult learners.

Poetry and Pronunciation Instruction

How then does the use of literature in the language classroom relate to pronunciation instruction or development of fluency skills? Many suggestions for literature use in the classroom involve discussions of the material creating opportunities for students to practice speaking about a variety of topics. Maley and Duff (1989) comment that "students may rapidly lose interest if exposed to a surfeit of rapes, abortions, drugs and bombs, or to the present continuous, the conditional, and direct questions wrapped up in an anodyne comment" (p. 8). They suggest that poetry can offer an interesting and linguistically stimulating alternative to such discussion topics and artificial linguistic examples found in textbooks.

In addition to providing interesting discussion topics, poetry is considered valuable for developing oral fluency because of the way that language is used in poetry. As was mentioned earlier, Celce-Murcia, Brinton, and Goodwin (1996) claim that, "literature of all types (humorous or serious, classic or contemporary) lends itself quite naturally to the teaching of pronunciation" (p. 303), and they specifically mention poetry and verse as being effective for developing an awareness of the rhythmic patterns of spoken English. Maley and Duff (1989) agree, saying that "stress and rhythm are often taught through the imitation of model sentences. Our experience, however, inclines us to believe that students are more likely to retain stress and rhythm through exposure to poetry" (p. 11). Although acknowledging that, "rhythm in poetry does not always follow colloquial speech rhythms," they maintain that it can still be helpful to students because "there is very often a clear echo of the everyday spoken language. ...And even when common speech rhythms do not seem

to be reflected, they still conform to the underlying stress-timed nature of English" (Maley & Duff, p. 11; cf. Bray, 1995, p. 16).

Suggestions about how to use poetry to develop speaking skills focus on reading it aloud or having students focus more consciously on specific features of the text by marking it for features such as intonation and stress (Celce-Murcia, Brinton, & Goodwin, 1996; Bray, 1995). The idea that hearing literature read aloud, or reading aloud, either chorally or alone, will help students acquire the nuances of spoken English is not uncommon (Appelt, 1985; Hadaway, Vardell, & Young, 2001; MacLean, 1990; McCauley & McCauley, 1992). Maley and Duff (1989), while expressing doubt that poetry (or perhaps anything) can actually be used to *teach* pronunciation, comment that "some of the essential features of fluent speech—such as clarity of diction, phrasing, stress and rhythm, control and variation of pace—flow naturally from the reading of poetry aloud" (p. 12). Choral reading is seen as helpful for language acquisition because it creates a low-anxiety environment since students are not required to speak alone, and it allows students the opportunity to repeat the text a number of times and become familiar with it, thus reducing processing loads and allowing them to focus on different aspects of the language they are producing (McCauley & McCauley, 1992).

A particular method of using poetry or poetic language to help students develop oral fluency is called Jazz Chanting. Developed by Carolyn Graham (1978) for use with adult ESL learners, this approach is designed to help students learn to "express feelings through stress and intonation, while building a vocabulary appropriate to the familiar rituals of daily life" (p. x). Jazz Chanting involves reading and listening to the chants followed by choral repetition, with the instructor or groups of students performing different parts of the chant as a dialogue. There is a strong emphasis on the rhythm of spoken English. Graham (1978) has

also written a few poems that are to be used in approximately the same way as the Jazz Chants. The major difference between the poems and Jazz Chants in her instructional material is that the Jazz Chants are written as two-part dialogues, while the poems are not. She says that both "have been written with a focus on sound contrasts and structures of special interest to the student of English as a Second Language" (p. xiv).

Orality and Literacy

The way that literacy influences people intellectually, and linguistically, is the focus of much speculation. Olson (2002) claims that we "think differently because of our writing systems, number systems, and information technologies" (p. 154). He specifically mentions that the ability to read and write may affect our memory and cognitive processes. Ong (2002) also discusses impacts that literacy has on people, mentioning such issues as individual consciousness and understanding of time. Ong cites Luria's classic work illustrating the way that literacy affects abstract thought and problem solving strategies (pp. 49-54). Ong also considers the differences between written and oral language, saying,

> The condition of words in a text is quite different from their condition in spoken discourse. Although, they refer to sounds and are meaningless unless they can be related—externally or in the imagination—to the sounds, or more precisely, the phonemes they encode, written words are isolated from the fuller context in which spoken words come into being. The word in its natural, oral habitat is part of a real, living person or real living persons, at a specific time in a real setting which includes always much more than mere words. Spoken words are always modifications of a total situation which is more than verbal. They never occur alone, in a context simply of words (p. 100).

Tarone (2004) is interested in the effect that literacy has on oral language acquisition and language acquisition in general but reports that there is virtually no research in this area of second language acquisition.

Research Implications

Literature generally, and children's literature in particular, have been used in a variety of ways in the language learning classroom with adults. In the case of children's literature, most of the reports describe situations involving learners with a low level of English proficiency who have children that they may eventually share the books with. However, if as Celce-Murcia, Brinton, and Goodwin (1996) maintain, "poetry and verse can be especially effective for demonstrating the stress-timed nature of English and in providing students with authentic practice in its rhythmic features" (p. 303), and if more advanced students of English are particularly interested in improving their oral skills, perhaps children's literature in verse, with its easily accessible and entertaining content, may also be appropriate for advanced learners. Since, as Collie and Slater (1987) point out, "by itself, the printed page can be a fairly cold, distancing medium appealing to a restricted part of the reader's visual sense and intellect" (pp. 8-9), the visual element that picture books offer in addition to interesting and accessible language may be helpful for language learners. Jones (1997) maintains that, "Perhaps the most criticized aspect of pronunciation teaching materials is their widespread reliance on decontextualized language and lack of grounding in the realities of actual communication" (p. 108). Short literary texts, including poetry and children's books, which can be used in their entirety offer an appealing alternative to such "decontextualized language" since the poems or stories create their own contexts.

CHAPTER III: METHODS AND MATERIALS

This chapter presents an overview of the study and discusses the solicitation of participants and the selection of literary texts as well as describing the treatment procedures and methods of data collection and analysis.

The study was experimental in design and involved three treatment groups—a group which used children's picture books written in verse, a group which used poetry written for adults, and a group which received no treatment and served as a control group. Participation was solicited from Chinese graduate students enrolled at Iowa State University during the time of the study. Samples of participants' speech were collected before and after a two week treatment period. During the two week treatment period, the two literature treatment groups met twice a week for a one hour class using the selected literature (either picture books or poems). At the time of the first recording, participants completed a background questionnaire, and at the time of the final recording, participants in the two treatment groups completed a follow-up questionnaire. The questionnaires were created to address whether students perceive poetry and children's picture books as interesting and helpful texts for their language learning and whether participating in activities using these texts increases their confidence in their oral English skills (See p. 5). The speech samples were rated for oral fluency by six graduate students using the Likert scale used by Derwing and Rossiter (2003).

Participants

As was mentioned earlier, previous research has reported on the use of children's literature and poetry with low level adult or undergraduate English language learners (Ho,

2000; Lems, 2001; Peyton & Rigg, 1999). In this study, in order to investigate the use of literature with more advanced English language learners, graduate students seeking degrees at Iowa State University (ISU) were chosen as participants. As language background plays a variety of roles in different aspects of language acquisition (in such areas as phonology, for example, Gass & Selinker, 2001, p. 159) it was decided to control for this as much as possible when selecting participants. With this in mind, and due to the large number of graduate students from the People's Republic of China enrolled at ISU during the time of the study, participation was solicited from Chinese graduate students. Additionally, participants were sought who had not taken, and were not currently enrolled in, English 180: Communication Skills for International Teaching Assistants. Students who were taking or had completed English 180 were avoided because this course involves pronunciation instruction and is focused on improving students' oral communication skills and might confound the results of the study.

Participants were solicited using a variety of methods. Fliers were posted in various campus buildings and distributed in several courses providing language assistance to international students. Fliers were also posted off campus at the public library and an Asian grocery store. An e-mail soliciting participation was sent to Chinese graduate students who began their studies at the university during the semester prior to the study. Information about the study was also posted in an on-line discussion forum for Chinese students at the university.

Nineteen participants responded who met the criteria for participation and expressed an interest in participating in the study. These 19 students were randomly assigned to one of three treatment groups. A visiting scholar from China, not enrolled as a graduate student at

the university, also expressed an interest in participating in the study and was included among the participants as part of the control group. A Taiwanese graduate student who had taken English 180 was also included among the participants in the control group, bringing the total number of participants to 21, seven in each treatment group. Six participants failed to complete the study, leaving 15 participants, five in each treatment group.

Ten of the participants who completed the study were women and five were men. It is interesting that twice as many women as men completed the study since this does not reflect the overall male to female ratio of Chinese graduate students enrolled at Iowa State University. In the fall semester of 2003 (the most recent figures available) there were slightly more male than female graduate students from the People's Republic of China at ISU. This may suggest that this literature-based instruction is more appealing to women than to men or that the women in this population are more interested in improving their speaking skills than are their male counterparts.

Six of the participants were working on Ph.Ds and seven on Master's degrees. One was a visiting scholar, and one was in a post-doctoral position. The participants' fields of study were accounting, animal science, biochemistry, business, chemistry, economics, education, electrical engineering, environmental engineering, industrial relations, genetics, mechanical engineering, and meteorology. The length of time they had been in the U.S. ranged from 3 months to 2.5 years, with the average length of time spent in the U.S. being 9.4 months.

Selection of Children's Books

For this study, 21 poems and 15 children's picture books were selected for use. More poems than books were chosen because the books were usually substantially longer than the poems, and so took longer to read and work with.

Material selection is always important. Silverman (1990) points out that " certainly not all reading material produced for children is literature" (p. 202), so selection of materials, in this case, was of extreme importance. Children's books were selected with several criteria in mind. First of all, as has already been mentioned, the text of the books selected was either poetry or "verse" (Lukens, pp. 240-241). Another issue important in the selection of children's books for an adult audience involves the role of children and adults in the story. Ho (2000) reports that her adult students had difficulty identifying with child protagonists and Silverman (1990) urges that books used with adults should present "a realistic picture of how a child sees the world" or "authentic portrayal of adult thinking and behavior" (p. 204). For these reasons, books with adult protagonists were sought.

Another issue that arises when using children's books, especially with an audience of English language learners, is the place of invented or nonsense words in the text. For example, *The Lorax*, by Dr. Seuss (1971) contains words such as *rippuolous*, *Thneed*, and *smogulous*. Nonsense words will usually not be useful additions to the language learner's vocabulary and are likely to be distracting and take time away from attending to the "real" words in the text. Additionally, many children's books contain words that are not commonly encountered in the world in which our students live. In *Where Have the Unicorns Gone?* by Jane Yolen (2000), for example, the text includes phrases such as *golding glades*, *dimity dells*, and *dapple down trees*. On the other hand, Ho (2000) reports that her adult students

found unusual words such as *cobbled*, *clattered*, *brimful* and *foaming* to be interesting additions to their vocabulary since they were unlikely to encounter them in their textbooks (p. 263). Therefore, books were selected which contained interesting, but hopefully not irrelevant, vocabulary and relatively few invented words.[2]

The illustrations are another factor contributing to the quality of children's picture books, so books were also evaluated on the quality of the illustrations and their appropriateness for an adult audience. For example, *Casey at the Bat* by Ernest Lawrence Thayer has been published several times as a picture book, but the illustrations differ greatly in the different versions. The illustrations by C. F. Payne (2003) done in acrylic, water color, pen and ink, and colored pencil are colorful and appealing, but resemble cartoons and caricatures which may appeal more to a younger audience. The version illustrated by Christopher Bing (2000), on the other hand, might not be as appealing to children, but its newspaper-like layout and pen and ink drawings accented with period memorabilia may be more intriguing to adults. Therefore, attention was paid to the illustrations in addition to the text when making selections of children's books to be used. An annotated bibliography of the children's books selected for use is included in Appendix A.

Selection of Poetry

The poems for the second treatment group were selected according to a set of criteria similar to those used in selecting the children's books. First of all, since the texts of the children's books had strong rhythmic and rhyming features, it was decided to use poems that also met these criteria. This limited the scope of poetry that could be included because

much modern poetry is in the form of free verse, although there are numerous examples of contemporary poetry written in more traditional forms (See Dacey and Jauss, 1986).

Tomlinson (1986) suggests several criteria to use in selecting poems for use with mixed ability language classes. The categories he discusses are universal appeal, surface simplicity, potential depth, affective potential, contemporary language, brevity and potential for illustration (pp. 35-36). With this group of participants, who had such varied fields of interest, universal appeal was seen as an important factor in text selection. Tomlinson suggests that topics such as "youth, old age, marriage, birth, love, education, and friendship" are likely to be successful with learners because of their universality. Some of these topics are represented in the poems selected for use with this group (See Appendix B).

The vocabulary of the poems was also a major factor in their selection. Tomlinson (1986) refers to this as "contemporary language," mentioning that it is important for students that the language of "the poems they are asked to read resembles the language they are being asked to learn" (p. 36). It is true that as Collie and Slater (1987) mention, we do not want students thinking that present day lovers consistently utter phrases that resemble the Sonnets from the Portuguese, but at the same time, they point out that "interest, appeal and relevance are all more important [than simple language]" (p. 6). Therefore, when poems were selected for use with this group, the potential appeal of each poem was weighed against the difficulty of the language. Some very simple poems were included, as were some more difficult ones. Since students chose the pieces they wanted to work with, some of the poems that the participants' viewed as too difficult were not used.[3]

Tomlinson (1986) also suggests that poems should be selected based upon their length, maintaining that short poems are "safer" because longer poems may intimidate or

discourage less confident students. Again, since the students chose their poems from those selected, a variety of longer and shorter poems were included in order that students could find pieces that matched their ability and comfort levels.

Several of the poems selected were included because they met the above criteria and were recommended by Lems (2001) as having worked well for her adult ESL students. However, she limited her selections to poems by American authors since her students were immigrants who intended to settle permanently in the United States. Since most of the participants in this study were likely to return to their home country at some point following the completion of their studies in the U.S., I decided not to limit the poetry selections to those by American authors.

The criteria for selecting the children's books and the poetry were similar, but not identical. For the children's books, the important features were:

- content interesting and appropriate for adults (including as many books with adult protagonists as possible)
- poetic characteristics of the text (rhythm and rhyme)
- illustrations that support the text and are appealing to adults
- relatively few nonsense words or examples of unusual vocabulary
- texts that vary in length and difficulty level

For the poetry, a slightly different content was emphasized and difficulty of the text was a more important factor. The important features used to select the adult poetry were:

- "universal" content appealing to adults
- texts that follow a clearly identifiable rhythm or rhyme scheme
- relatively few obscure or archaic vocabulary terms
- texts that vary in length and difficulty level
- poems suggested by other researchers and instructors

Development of Supplementary Materials

As suggested by Lazar (1993), I felt it would be good to provide "as much help as possible in understanding the language" of the poems and books that the participants would be using (p. 101). For this reason, and because the participants came from such a variety of fields, handouts were made glossing unusual vocabulary or "invented" words that occurred in the poems or children's books. I chose the words included on the handout for each piece of literature based on my expectations of what might be unfamiliar linguistic or cultural information.[4] Very brief summaries, sometimes including background information about the author of the piece, were also included (Lazar, 1993, p. 67). The handouts to accompany the children's books also listed the number of pages in the book. These handouts are included in Appendices C and D.

Pre-Treatment Data Collection

The week before the treatment began, participants met individually with me to complete the informed consent document, fill out the background questionnaire (See Appendix E), and make three short recordings of their speech. The questionnaire was designed to help determine participants' attitudes toward literature, both in Chinese and English, and to obtain other pertinent information about their language use and experiences.

The recordings were made using a microphone attached to a laptop computer running Audacity 1.0.0, an open-source digital audio editing software. A back-up copy of the speech samples was simultaneously recorded using a tape recorder.

Three speech samples from each participant were recorded at this time. A combination of open-ended questions and a reading passage were chosen as prompts for the

speech samples because task type and structure can have an effect upon fluency (Skehan & Foster, 1999). By using both a free-speaking and a reading task it was hoped that a broader view of the participants' fluency could be gained.

The first speech sample was elicited in response to the question, "What do you think of the weather in Iowa, and how does it compare with the weather where you lived before or when you were a child?" The second sample was recorded while the participants read aloud two paragraphs from an introductory level college textbook on art (See Appendix F). The third sample was elicited in response to the question, "If you could travel anywhere in the world, which country would you visit, and why?" Questions were clarified verbally for participants as necessary, but no verbal feedback was provided to the participants while their responses were being recorded.

Two open-response questions were used because I was unsure about which question would allow students to best demonstrate their speaking ability. I expected that some participants would respond more fluently to one question than to the other. If this was the case, I intended to use a participant's response to the question which he or she answered most fluently for the rating procedure. However, all of the participants produced longer, more complete answers to the question about travel than they did to the question about weather. Therefore, the weather question served as a sort of a practice question that allowed students to become familiar with the recording procedure before recording the two samples that would be rated for fluency.

A reading passage was used as one of the speech samples because I anticipated that since the treatment would largely involve reading aloud, the effect of the treatment on reading aloud might be different than its effect on free speech. The selection was chosen

from an introductory college text on art because it contained approximately the same complexity of language as the participants are likely to encounter in their coursework or teaching, but since none of them are in the field of art, there would be no undue advantage due to background knowledge or familiarity with the terminology.

Treatment

Numerous sources present a variety of ways to use poetry with language learners. Activities suggested for practicing oral skills include choral reading (McCauley & McCauley, 1992), discussions (Collie & Slater, 1987), call and response (Hadaway, Vardell & Young, 2001), and memorization and performance (Lems, 2001). Some sources also suggest having students mark copies of poems for items such as stress and intonation (Bray, 1995; Collie & Slater, 1987).

The format of class sessions for this study was influenced by both the brevity of the treatment period and the fact that I was unacquainted with the students and their levels of linguistic proficiency prior to the study. Initially, following Lems' (2001) work with adult English language learners, I hoped to have each student choose a poem or book to present to the class at the close of the treatment sessions. However, after the initial meeting with the participants in both treatment groups, it became apparent that this sort of approach would create a high-anxiety environment for these students. Therefore, the treatment followed the choral reading paradigm as presented in Hadaway, Vardell, and Young (2001) and McCauley and McCauley (1992). This approach created a lower anxiety environment while still allowing participants to choose the materials they wanted to work with.

Choice or self-selection of materials was seen as an important component in the treatment design. Krashen (1993) discusses the importance of allowing learners the opportunity for self-selection of reading texts, and Collie and Slater (1986) also encourage allowing learners choice in the selection of texts to use in the language classroom. Maehr and Braskamp (1986) report that "perceived options are a critical component of the meaning system that is considered antecedent to personal investment" (p. 109), and having learners personally invested in their language studies is certainly desirable.

The treatment groups each met for one hour two times a week for two weeks. The meetings were held in a college classroom equipped with tables at the center of the room. At the first session, everyone briefly introduced themselves since most of the students had never met before. Following this, I gave a brief explanation of the purpose of the study and the reasons for using the type of literature that the group was using. Then I introduced the first piece of literature the group would be using. In both groups, the first text used was "Annabel Lee" by Edgar Allen Poe. This poem is available as an illustrated children's book so this was used with the first treatment group. As suggested in McCauley and McCauley (1992) and Hadaway, Vardell, and Young (2001), I began by reading the poem aloud, or modeling it for the students. Then students in both groups were provided with the text of the poem and a handout glossing potentially difficult vocabulary. Students were given the chance to ask questions about specific vocabulary or pronunciation. Once students seemed comfortable with the text of the poem, the poem was read in an echo fashion line by line—I read a line and the participants echoed. The next time through, the students were divided into two groups, reading every other line. I read with each group all the way through the poem. A discussion of the poem followed the multiple readings.

On the whole, there was relatively little explicit focus on form during the treatment sessions. According to Munro and Derwing (1999) "at present little empirical evidence indicates which particular aspects of foreign-accented speech are most detrimental to comprehensibility and intelligibility," (p. 305) and there was no prior analysis of the participants' particular areas of strength and weakness in such matters as pronunciation, vowel stress and lengthening, and intonation. Therefore, particular segmental and prosodic issues were focused on as they came up in response to participants' questions or when they seemed especially relevant in a particular piece of literature rather than according to a pre-set schedule.[5]

At this first class session, the poems and children's books selected for use in the study were displayed on a table at one end of the classroom along with the vocabulary handouts for each piece. Following the discussion of the first poem, the participants were encouraged to look through the poems or books on the table and select one that they would like to work with. After students had made their selections, they spent much of the remainder of the class period acquainting themselves with the text they had chosen. They were encouraged to try reading their pieces aloud, but none of them chose to do so. Instead they focused on looking at the pictures, scanning the vocabulary handouts, attempting pronunciation of difficult words, and reading the text silently. I circulated around the room and served as a resource when students had questions about issues such as vocabulary or pronunciation. Students were asked to read their pieces before the next class period if they had time, and encouraged to read them aloud. The session closed with a final choral reading of "Annabel Lee."

The following sessions proceeded in a similar format. I began by introducing a new piece followed by choral reading and discussion. After work with the new piece was

finished, participants volunteered to share about the pieces they had chosen. These pieces then became the texts that the group worked with for the remainder of the class period. Each participant who volunteered provided a brief summary of the piece prior to my modeling of it and the subsequent choral reading and discussion. At the end of each session, students could select new poems or books to work with. At the participants' request, I made recordings of several of the pieces and made them available on my homepage.[6] Results from the follow-up questionnaire indicate that the recordings were used by several students, but not all (See Appendix I).

In the group using the children's books, when it was possible, multiple copies of a book were obtained so that participants could read from a text with illustrations during the choral reading. When multiple copies of a book were not available, participants were given typed copies of selections of text from the books. In the group using the poems, participants were each given a copy of each poem that the group discussed and read.

During the discussions, students talked about whether they liked the text, or about what it meant. I asked some questions and others were brought up by the students. Questions usually dealt with the meaning of the piece or whether or not students liked it based on issues such as content, word choice, and "sound" of the piece. In these discussions, students sometimes asked me to explain the meaning of the poem, or the meaning of a certain part of a poem. In these cases, I tried as much as possible to encourage students to reach their own conclusions about the possible meanings of the piece before providing my understanding of the poem.

This combination of choral reading and discussion was used to divide the focus of the sessions between the linguistic aspects of the poems and the meaning and enjoyment of them. As Lazar (1993) urges,

> placing the language of the poem at the center of classroom activities should never degenerate into a sterile, linguistic exercise. This can be avoided only if the students' own interests and experiences are drawn on fully at all stages of the lesson, and if we accept that the interpretation of a poem varies from reader to reader (p. 101).

Participants assigned to the no-treatment group received two weeks of comparable instruction following the final recording sessions.

Post-Treatment Data Collection

During the week following the treatment period, the participants again met individually with me to complete a questionnaire and record samples of their speech. The follow-up questionnaires (which were slightly different for the two groups) addressed questions such as which pieces of literature the participants most and least enjoyed and their attitudes about using literature for English language study. These questionnaires are included in Appendix E.

The speech samples were elicited using the same prompts used during the pre-treatment recording session so that any differences in fluency between the pre- and post-samples could not be attributed to task-effect; the same recording equipment was also used.

Preparation of Speech Samples for Rating

From the recorded speech samples, excerpts of approximately 30 seconds were selected for rating. Previous studies have used samples of slightly longer or shorter duration.

Derwing and Rossiter (2003) used samples of 45 seconds, and Derwing and Munro (1997) used samples ranging from 4.5 to 10.5 seconds. Care was taken to edit the samples so that the excerpts began and ended at natural breaks in the speech stream (Munro & Derwing, 1999).

As a whole, participants produced longer, more complete answers to the second open-ended question (the one relating to travel) than they did on the first (about the weather in Iowa). For this reason, the excerpts for the ratings were selected from responses to the second question. Excerpts from the speech samples elicited in the read-aloud task were taken from the beginning of the second paragraph.

The excerpts from each participant's pre- and post-treatment speech samples were randomly arranged in a different order for each of the six raters according to the following format (See sample in Table 1). Each participant's pre- and post-treatment speech samples were counted as a set, one set for the open-ended question task and one set for the read-aloud task. Within each set, the pre-treatment sample came first followed by the post-treatment sample. The sets were randomly arranged in a different order for each rater with half of the open-ended question samples coming first, followed by the reading samples, which were followed by the remainder of the open-ended question samples.[7]

Table 1—Sample listening plan for Judge 1

Sample	Sample Type	Participant		Sample	Sample Type	Participant
1	Pre- quest	Child-lit 2		15	Pre- reading	Control 1
2	Post- quest	Child-lit 2		16	Post- reading	Control 1
3	Pre- quest	Control 3		17	Pre- reading	Control 2
4	Post- quest	Control 3		18	Post- reading	Control 2
5	Pre- quest	Control 1		19	Pre- reading	Adult-lit 1
6	Post- quest	Control 1		20	Post- reading	Adult-lit 1
7	Pre- quest	Adult-lit 2		21	Pre- reading	Child-lit 2
8	Post- quest	Adult-lit 2		22	Post- reading	Child-lit 2
(Continued for 7 participants)				(Continued for all 15 participants) (Followed by the remaining question samples)		

The excerpts for each rater were pasted into two Audacity files and then exported as .mp3 files playable using QuickTime Player 6.3.

Raters and the Rating Process

Six female native speakers of North American English enrolled in a TESL/Applied Linguistics M.A. program at Iowa State University agreed to serve as raters for this study. Three of the raters were in their first year of study in the M.A. program and three were in their second year in the program. The raters had varying degrees of experience in teaching English as a second or foreign language.

The raters were given a copy of the Fluency Rating Sheet (Appendix G), which explained the components of fluency that the raters were to use to judge the speech samples. The rating system used follows Derwing and Rossiter (2003) in the use of the 9-point Likert scale (1 being very fluent, 9 being extremely dysfluent), although a different definition of fluency was used. Derwing and Rossiter "assessed fluency on the basis of temporal factors" (p. 8). They asked their judges to "interpret fluency in terms of speech rate and hesitation phenomena" (p. 8). The judges in this study used a simplified version of Lennon's (2000) "working definition" of fluency. They were asked to think of fluency as the smooth, accurate, and efficient translation of thought into language.[8]

Four of the raters met with me at one time to rate the samples, and two of the raters met individually with me to do the ratings due to scheduling difficulties. All of the ratings took place in a computer lab, with each rater seated at her own computer equipped with a set of headphones. Each rater had control of the volume at her computer. Each rater was either

given a CD-ROM containing the files to be rated or had the files available on the desktop of her computer.

At the beginning of each rating session, the raters were given the rating sheet and asked to read the directions and the definition of fluency provided. They were encouraged to ask any questions they had at this time. Raters were informed that they would be hearing two samples from the same person consecutively, and that the samples were provided in the order in which they were recorded. The raters did not know if the participants they were listening to had participated in either of the treatment groups, or if they had been assigned to the control group.

To facilitate rating, the raters were briefly trained at the beginning of the rating sessions. Prior to beginning the actual ratings, the raters listened to three speech samples collected from advanced English learners whose native language was Chinese, but who were not part of the three treatment groups. At the rating session which four raters attended, the raters discussed their ratings of these three samples with each other and with me prior to beginning the rest of the ratings. In the other rating sessions, the raters briefly discussed their ratings with me and then proceeded with the rating process. The first two "practice samples" were excerpts from the open-ended question task and the third was an example of the read-aloud task.

Each rater heard seven or eight participants' responses to the open-ended question task first and then seven or eight participants' responses to the read-aloud task. Following these thirty excerpts the raters took a short break. Following the break, each rater opened the second .mp3 file and rated three more practice samples to recalibrate. This time the first two samples were elicited using the reading task and the third sample was a response to the open-

ended question. After again briefly discussing the ratings of the practice samples, the raters proceeded to listen to the remainder of the samples. This time, the first seven or eight participants that each rater heard were responding to the read-aloud task and the final seven or eight participants that the raters listened to were answering the open-ended question. The rating sessions lasted about 45 minutes.

Data Analysis

The differences between the pre-treatment and post-treatment samples were modeled with a linear mixed model having Treatment, Type (open-ended question or reading prompt), and their interaction entered as fixed effects, and Judge as a random (blocking) effect. The assumptions of normality of and homogeneity of variance among the residuals were checked via normal probability plots, and Hartley's test, respectively. This model also assumes independence among the samples rated by the judges. Since each sample was rated by each judge, this assumption is clearly violated. A linear mixed model that correctly accounts for this dependence among the ratings of a sample by the judges was also fit to the data. There were negligible differences in the results from the two statistical models. For this reason, the results from the simpler model are included in the discussion of results in Chapter IV. The tables showing the results from the more complicated analysis are included in Appendix J.

For the preliminary analysis the ratings from the pre-treatment samples were summed over the open-ended question and reading samples. Theoretically, the average ratings for each group should be the same. However, the ratings from the second treatment group, the group that used poetry written for adults, were substantially lower than the ratings of the other two groups (See Table 2). Since a lower score on the scale indicates a higher level of

fluency, this means that the second group had a substantially higher initial proficiency than the other two groups. For this reason, the difference between the pre- and post-treatment ratings was analyzed rather than merely the post-treatment ratings.

Table 2—Average Ratings on Pre-treatment Ratings (Open-ended questions and Reading samples)

Treatment	Average Ratings (s.e.=.432)
Child. Lit.	5.733
Adult Lit.	4.583
No Treatment	5.766

The Kappa statistic was computed as a measure of inter-rater reliability (See Table 3). Following Landis and Koch's (1977) recommendations for interpreting this score[9], the observed Kappas for the differences in pre-treatment and post-treatment ratings indicate poor inter-observer agreement. Even when ratings from Judge 1 and Judge 6 (whose ratings deviated farthest from the mean) were removed, the Kappa still indicates poor agreement among the judges (See Table 3). The ANOVAs resulting from the analysis of the difference between pre-treatment and post-treatment scores from all six judges are included in Chapter IV along with a discussion of the results of the questionnaires.

The reasons for Judge 1 and Judge 6's status as outliers are unclear. Both judges rated during the rating session when four of the raters met together. Judge 1 is in her first year as a student in the TESL/Applied Linguistics program and Judge 6 is in her last year of the program. Judge 6 teaches English 180 and so has more pronunciation teaching experience and more exposure to students similar to those included in this study than most of the other judges.

Table 3—Inter-Observer Agreement

Type of Ratings	No. of Judges	Kappa*	Standard Error
Pre-treatment ratings (Question)	6	0.03381	0.028870
Post-treatment ratings (Question)	6	0.011162	0.027439
Diff. between Pre-treatment and Post-treatment ratings (Question)	6	0.019527	0.034065
Pre-treatment ratings (Reading)	6	0.04990	0.026614
Post-treatment ratings (Reading)	6	-0.02726	0.025311
Diff. between Pre-treatment and Post-treatment ratings (Reading)	6	-0.05023	0.032865
Pre-treatment ratings (Question)	4	0.05213	0.04777
Post-treatment ratings (Question)	4	-0.02122	0.04467
Diff. between Pre-treatment and Post-treatment ratings (Question)	4	0.04211	0.05865
Pre-treatment ratings (Reading)	4	-0.02464	0.04242
Post-treatment ratings (Reading)	4	-0.05665	0.03955
Diff. between Pre-treatment and Post-treatment ratings (Reading)	4	-0.05797	0.05556

* According to Landis and Koch (1977), a Kappa of <0.00 indicates poor observer agreement.

CHAPTER IV: RESULTS AND DISCUSSION

This chapter presents and discusses the ratings of the speech samples, the results of the questionnaires, and the results of the treatment sessions themselves. It also includes a discussion of the limitations of this study.

Speech Sample Ratings

The first research question asked if literature-based activities such as choral reading could help advanced adult ESL students improve their oral fluency skills. Oral fluency was defined for the judges as the smooth, accurate, and efficient translation of thought into language, and the participants' fluency was assessed for two tasks, answering an open-ended question and reading aloud from a college textbook. When the differences in pre- and post-treatment fluency were analyzed in a 2-factor ANOVA with the interaction included, there was no evidence of an interaction effect and no evidence of a difference in the treatment groups (see Table 6). However, there is evidence of a difference in the scores between the two task types.

Table 6—ANOVA Table Showing the Differences between Groups' Pre-treatment and Post-treatment Speech Sample Ratings

Effect	Num DF	Den DF	F Value	Pr > F
Treatment (TRT)	2	169	1.68	0.1893
Type of task	1	169	6.19	0.0138*
TRT * Type	2	169	0.85	0.4296

* $p<.05$

A table of means illustrates these differences further and shows that the average rating of the post-treatment reading samples when all three treatment groups are considered together indicates a slightly higher fluency rating significant at $p<.05$ (See Table 7).

Interestingly, when the average difference in scores is looked at by treatment group and task type, both of the treatment groups show a statistically significant, though small, improvement in the fluency rating on the reading task. The ratings for the control group alone do not show an improvement in fluency ratings and are not significant.

Table 7—Table of Means for Average Differences between Pre- and Post-treatment Samples for All Groups as Rated by All Judges

Effect	Task Type	Treatment	Estimate	Standard Error	Pr > | t |
Treatment (TRT)	Both	Child. Lit.	0.3833	0.2291	0.0961
Treatment	Both	Adult Lit.	0.1000	0.2291	0.6630
Treatment	Both	Control	-0.1167	0.2291	0.6112
Task Type	Q	All groups	-0.1556	0.2000	0.4378
Task Type	R	All groups	0.4000*	0.2000	0.0471
TRT * Type	Q	Child. Lit.	0.06667	0.2998	0.8243
TRT * Type	R	Child. Lit	0.7000*	0.2998	0.0207
TRT * Type	Q	Adult Lit.	-0.3333	0.2998	0.2678
TRT * Type	R	Adult Lit.	0.5333*	0.2998	0.0770
TRT * Type	Q	Control	-0.2000	0.2998	0.5056
TRT * Type	R	Control	-0.03333	0.2998	0.9116

* indicates significance at $p<.05$

Even though the changes in perceived fluency are slight, these results are interesting. Since much of the treatment sessions were spent reading aloud, it seems reasonable that the fluency ratings for the reading samples would be slightly higher; perhaps with more than four hours of treatment, the results would have been greater. It is also interesting to note that the group which used children's literature registered greater (although still quite minimal) gains in fluency on the reading samples than did the adult literature group. Since most of the children's books were longer than the poems and did not prompt as much discussion as the adult poetry did, more of the time in the children's literature group was spent in choral reading. The poetry group spent more time in discussion and their average gain in fluency on

the reading task was not as great as the children's literature group. Another explanation for this difference is that four of the participants in the children's literature group reported practicing with the material outside of the treatment sessions while only one of the participants from the adult literature group reported doing this (See Appendix I).

The evidence from these ratings is not strong enough to provide a positive answer to the first research question. For the most part the literature-based treatments seem to have made no difference in the participants' fluency, although this does not rule out the possibility that literature may be used effectively for oral fluency improvement, particularly if used over a longer period of time or with a modified instructional approach involving a more explicit focus on such aspects as intonation, connected speech, and word stress.

Results of the Questionnaires

The participants completed questionnaires at the time of each speech sample recording. These questionnaires provided background information and asked questions designed to answer the remaining research questions (See Appendices H and I). The questions of whether adult ESL learners pursuing advanced degrees consider children's picture books written in verse to be interesting and helpful texts for language learning and whether this same group considers poetry written for adults to be interesting and helpful texts for language learning were addressed on both questionnaires. Tables 8-11 show that a majority of the participants answered all questions positively, indicating that, prior to the literature-based treatments, they believed that children's literature and adult literature might be helpful and interesting for language learning. More participants tended to believe that the literature would be helpful than believed it would be interesting. This may be related to

beliefs about the "quality" of literature despite personal experiences with it that were discouraging or unrewarding. The question with the lowest positive response was about whether or not literature for adults would be interesting for the participants (See Table 11). Only ten out of the fifteen participants answered yes to this question. Eleven out of the fifteen indicated that they believed children's literature would be interesting (See Table 9).

Table 8— Responses from Background Questionnaire: Do you think that literature written for children might be helpful to you as you are studying English?

		Why?
Yes 87%	13	▪ It's easy for learner like me. ▪ Because it is easy to understand and it's interesting ▪ Easy to understand at first. ▪ It might be easy to study and remember. ▪ It's easier for a beginner. ▪ It is easy to learn. ▪ It may help me learn English from the beginning. ▪ It's not so difficult for me and I can understand easily. ▪ The stories for kids are all concerning foundation of English.
No 13%	2	▪ I don't know whether the materials for children will be too simple for an adult.

Table 9— Responses from Background Questionnaire: Do you think that literature written for children would be interesting to use in your study of English? *

		Why?
Yes 73%	11	▪ Because it may include some imagination. ▪ I like reading interesting stories. ▪ It is not too difficult to understand. ▪ Some of them may be fun to read. ▪ I do think that literature written for children is interesting. ▪ The contents of this kind of books are interesting usually.
No 20%	3	▪ It's too simple. ▪ Maybe the world of children is totally different from adults.

* One participant did not circle Yes or No, and included the comment, "I don't know."

Table 10— Responses to Background Questionnaire: Do you think that literature written for adults might be helpful to you as you are studying English?

		Why?
Yes 80%	12	▪ Because it may be practical. ▪ I'm an adult at [after?] all. ▪ It helps to use English at the average level. ▪ I can learn more from it. ▪ Compared to written for children it has more requirement. ▪ Helpful for my paperwork, as a reference.
No 20%	3	▪ Too difficult.

Table 11—Responses to Background Questionnaire: Do you think that literature written for adults would be interesting to use in your study of English? *

		Why?
Yes 67%	10	▪ Because I can understand it and sometimes I will have the same experiences. ▪ I would like to try to see. ▪ More content, more plots, etc.... ▪ I like reading no matter it's Chinese or not. ▪ It is more about our life. ▪ Same as previous one. (I'm an adult at [after?] all.)
No 13%	2	▪ I only read some of my specialized magazine. I don't think they are great funny.[10]

* Three participants did not circle Yes or No.
Two of them included comments: "It might depend on the types of literature," and "Sometimes."

The follow-up questionnaires addressed these questions in a slightly different manner. The participants were asked how well they liked the materials that were used in their class sessions as well as whether or not they thought that children's and adult literature would be interesting and useful for language learning. The questionnaire asked how well participants

liked the class materials as a whole, in addition to how well they liked the particular materials they chose to work with. The tables below show the responses and comments of the participants in the children's literature group. All of the participants liked the books at least "Some," although four out of the five participants liked the books they chose to work with "Very Much," as opposed to the two who liked the books overall "Very Much" (See Tables 12 and 13).

Table 12— Children's Literature Group Responses on the Follow-up Questionnaire: How well did you like the books you worked with?

		Why?
Not at all	0	
Some	1	▪ Not all the stories are attempting [sic].
Very Much	4	▪ easy to read and understand and the beautiful pictures refresh me

Table 13— Children's Literature Group Responses on the Follow-up Questionnaire: How well did you like the books overall?

		Why?
Not at all	0	
Some	3	▪ I'm not interesting in children's poem.
Very much	2	▪ nice pix

The adult literature group responded even more positively than the children's literature group did. All of the participants in this group indicated that they liked the materials they chose to work with "Very Much," and four of the five liked all of the materials "Very Much" (See Tables 14 and 15).

Table 14—Adult Literature Group Responses on the Follow-up Questionnaire: How well did you like the poems you worked with?

		Why?
Not at all	0	
Some	0	
Very Much	5	▪ I like to read poems loudly. ▪ They are beautiful and mean a lot. ▪ I like to understand its meaning.

Table 15—Adult Literature Group Responses on the Follow-up Questionnaire: How well did you like the poems overall?

		Why?
Not at all	0	
Some	1	
Very much	4	▪ They intrigue my interest in English poems.

In response to the questions about whether or not they thought that children's and adult literature were helpful and interesting for them in their language learning, the responses are similar to those on the background questionnaire. As in the initial questionnaire, a majority of students believe that these types of literature are or may be helpful and interesting for language learning, although the participants in the adult literature treatment group responded the most positively. All five of the participants in this group indicated that they thought literature written for adults is both helpful and interesting for them in their study of English (See Tables 16 and 17). Although the children's literature group also responded positively about the literature that they used, the results were more mixed (See Tables 18 and 19).

Table 16—Adult Literature Group Responses on Follow-up Questionnaire: Do you think that literature written for adults is helpful to you as you are studying English?

		Why?
Yes	5	▪ vocabularies and sentences ▪ I think the level of the thoughts in it is suitable for me to study.
No	0	

Table 17—Adult Literature Group Responses on Follow-up Questionnaire: Do you think that literature written for adults is interesting to use in your study of English?

		Why?
Yes	5	▪ Yes. It's meaningful.
No	0	

Table 18—Children's Literature Group Responses on Follow-up Questionnaire: Do you think literature written for children is helpful to you as you are studying English? *

		Why?
Yes	3	▪ It's simple. ▪ Usually I will get bored when reading books for adults, but the beautiful pictures in children book refresh me. Easy to read. ▪ It's easy to understand
No	1	▪ It seems not close to our daily used English.

* One participant did not circle Yes or No, but included the comment, "I don't know. It's easy to learn, but I am not sure it's usage."

Table 19—Children's Literature Group Responses on Follow-up Questionnaire: Do you think that literature written for children is interesting to use in your study of English?

		Why?
Yes	3	▪ It is easy to follow ▪ Because the pictures help ▪ easy read, understand
No	2	▪ It is just for fun. ▪ I have not interests in children's story.

In response to the second research question, then, about advanced students' attitudes toward children's literature, the results are somewhat positive, but not overwhelmingly so. The participants did not hate the materials, but were not particularly enthralled by them either. It does not seem to be a case, as Stevick (1996) discussed, of students' sense of professionalism being "threatened by materials that seem irrelevant" (p. 153), but could perhaps become so.

The answer to the third research question, about advanced students' attitudes about adult literature, is much more positive. All of the students who participated in the classes using adult literature felt afterward that adult literature was interesting and helpful for language learning, although, as it happens, these participants had positive feelings about adult literature before the treatment began. The participants who felt that adult literature would not be helpful happened to be assigned to the group which received no treatment. The classes do not show that the participants' attitudes about adult literature for language learning were changed, either for better or worse. The responses following the classes do provide some evidence in support of literature as interesting material for language learning.

The final research question asked whether students' confidence in their speaking abilities would improve after participating in literature-based speaking activities. The answer to this research question is primarily negative. Only three of the ten participants in the classes answered "Yes" to this question (See Tables 20 and 21).

Table 20—Adult Literature Group Responses to Follow-up Questionnaire: Do you feel more confident in your oral English skills as a result of participating in these classes?

		Why?
Yes	2	▪ read more
No	1	▪ I haven't felt much difference.
Other	2	▪ I do have more confidence in my oral English in this one month, but I'm not sure this improvement resulted from this class or other classes and everyday life conversation for one month. ▪ a little bit since the class was too short

Table 21—Children's Literature Group Responses to Follow-up Questionnaire: Do you feel more confident in your oral English skills as a result of participating in these classes?

		Why?
Yes	1	▪ It sounds good in class.
No	1	▪ I still have no more chance to say, to practice.
Other	3	▪ I am not sure. ▪ Can't tell. ▪ Sometimes.

Results of the Class Sessions

Although an effort was made to keep the treatment sessions as similar as possible, they differed in several important ways. One of the most noticeable differences was that the adult poetry generated much more discussion than the children's literature did. The language in the poems was less accessible than that in the children's books and prompted more of an effort at understanding and commenting upon the poet's intent and the meaning of the poem. Another factor which could have contributed to this is the higher initial fluency of the participants in the adult literature group. It is impossible to tell how much of the extra discussion was prompted by the texts themselves and how much was the result of the participants' greater confidence or linguistic ability.

Another striking difference between the class sessions was the greater length of the children's literature. In selecting the children's books, I was looking for books that were appropriate for adult readers and not too "silly." Most of the children's literature that I selected based upon appropriate content for adults was longer than the poems used by the second treatment group. This changed the dynamics of the classes and caused more time to be spent actually reading the selected literature in one class than in the other.

A third difference between the classes was in the access that each student had to the texts physically. In the adult poetry group, each student was provided with a photocopy of each poem that we were reading. When this was done in the context of the children's literature class, the students were missing a vital part of the text, in that they did not each have a copy of the illustrations. Since the group was small, and I had two copies of several of the books, we read them in pairs so that everyone could look at the pictures and the words simultaneously. Also, for a few of the books, (e.g., *The Night Before Christmas*) multiple copies were available at the public library, so I was able to provide enough copies for each student to use one. However, this lack of individual access to the text and the illustrations was a problem with these class sessions. "Big books" would have helped, but I do not think they would have been a satisfactory solution to this issue since they distance students from the text that they are working with and perhaps feel more "childish."

From my perspective as teacher/researcher, the students seemed to enjoy the literature that we used, particularly the adult literature. The children's literature sessions did not seem to go as well. The students did not seem as interested in the materials, although they did like the illustrations. One issue that came up several times was why these books were written for children, since some of them (e.g., *The Ballad of the Pirate Queens*, *Annabel Lee*) had

serious content or attitudes that the participants indicated would not be deemed acceptable for children in China.

An issue that came up in both classes was cultural information. In the children's literature class, several students indicated surprise that Rudolph was not listed among Santa's reindeer in *The Night Before Christmas.* They were also surprised that Santa Claus was called "St. Nicholas." These were issues they had questions about, but which did not interfere with understanding of the text. In *Casey at the Bat*, however, we discussed some of the basic rules of baseball because this lack of background knowledge interfered with an understanding of the story. These issues also came up in the adult literature group. For example, we read "Mean Old Yesterday" by Langston Hughes in which the speaker says, "Memory like an elephant / Never forget a thing" in describing the woman that he's speaking to. The students told me that in Chinese culture, elephants are legendary for their honesty and diligence, but not for having good memories. Without this background knowledge, even though the line is explained in the poem, the full force of the expression is lost on readers.

I felt that the adult literature certainly, and the children's literature to some extent, fit Gajdusek's (1988) explanation of why literature can appeal to adult language learners—"Because literature does not simplify the subtleties or complexities of life, it can engage the entire personality of mature students whose linguistic ability may not yet equal their broader experience or personal maturity" (p. 254).

Limitations

This study has several limitations. First of all, the number of participants was quite small, although other studies of pronunciation instruction have involved similar numbers.[11]

Another potential limitation arises because the participants were volunteers and the majority of them (93%) indicated prior to the study that they enjoy reading literature in their L1. Although less than a third (27%) reported enjoying reading literature in English prior to the study, the fact that they volunteered and completed the study may indicate that they have more favorable attitudes toward literature than other groups of learners might.

Additionally, the treatment period was extremely short. In the process of learning a language, four hours of language study is very little time. The results may have been quite different if the study were continued for a longer period. Participants' gains in fluency may have been greater, or they may have come to hate the materials they were working with. Also, since the final speech samples were collected during the week following treatment, it is impossible to say whether or not any perceived gains in fluency will be maintained over any period of time.

However, Yule and Macdonald (1994) report on a study involving a shorter treatment period. There was one period of instruction and data was collected immediately following the instruction and two days after instruction. This two-day interval between instruction and final data collection was used to argue for maintenance of improvement by some of the learners. In the present study, the final data collection occurred during a one week period following the study, so any improvements measured at this time could be said to be "maintained" as well.

The rating methodology also has weaknesses. As Chaloub-Deville (1995) demonstrated, "oral proficiency ratings are context-specific with regard to tasks and rater groups" (p. 273). The same speech samples rated by different raters, or the same participants responding to different prompts, may have resulted in quite different fluency ratings. The

results of this study illustrate Hieke's (1985) criticism of fluency rating methodologies as often being quite subjective. This subjectivity mirrors the ways in which students will be assessed outside of the language classroom by people who have widely differing attitudes toward nonnative language speakers' oral language production; however, such rater subjectivity is not helpful in drawing conclusions about the effectiveness of pronunciation instruction for a group of language learners. Because the raters differed greatly in their assessment of each participant's fluency, the results are less helpful than would be hoped. Derwing and Rossiter (2003) also employed six native-English speaking ESL teachers as raters. In their study, however, the raters had a higher level of inter-rater reliability, perhaps because they were more experienced ESL teachers than the raters used in this study. More intensive rater training involving more example speech samples and a greater emphasis on consensus among the raters would probably have improved inter-rater reliability in this study.

A helpful addition to the data collected would be recordings of the class sessions themselves. The ability to listen to the class sessions afterward would have been helpful, both for pedagogical and research reasons. Access to the discussions of the texts could have allowed for a qualitative analysis of the interaction similar to Hanauer's (2001) approach. In his study involving 20 female college students who were native speakers of Hebrew, Hanauer put the students in pairs, gave them a poem, and asked them to "read and discuss the poem together in order to understand the poem" (p. 300). The discussions were recorded and coded according to a system developed based upon the types of interactions the researchers identified in the discussions (e.g., noticing, questioning, making an interpretive hypothesis, providing a re-statement of an interpretive hypothesis).

Although Hanauer's purpose was to investigate the effectiveness of a specific poetry reading task for second language acquisition in general, a somewhat similar approach would have provided useful insights into this study. For example, it would be possible to examine how much time during the treatment sessions was spent focusing explicitly on pronunciation issues, how much time was spent in general discussion of the literature, and how much time was spent in choral reading. Additionally, more qualitative information such as students' responses to specific pieces of literature or the types of interactions that the literature pieces prompted would be interesting.

The greatest weakness of this study was in the method of treatment. The class sessions included relatively little focus on form. For students as advanced as these participants were, a more analytic approach highlighting specific aspects of intonation, rhythm, etc. would probably be more appropriate, and hopefully, successful in helping students improve their oral proficiency.

CHAPTER V: CONCLUSION

This study set out to answer four research questions:

1. Can literature-based activities such as choral reading help advanced adult ESL students improve their oral fluency skills?
2. Do adult ESL learners pursuing advanced degrees consider children's picture books written in verse to be interesting and helpful texts for language learning?
3. Do adult ESL learners pursuing advanced degrees consider poetry written for adults to be interesting and helpful texts for language learning?
4. Do adult ESL learners feel more confident in their oral abilities after engaging in literature-based activities such as choral reading?

The answers to these questions, based upon this research, are mixed. In this case, the literature-based activities did not lead to substantial improvements in the participants' oral fluency skills. This is likely due to a combination of factors including the short treatment period and the lack of explicit focus on form. For instance, Derwing, Munro, and Wiebe (1997) and Derwing and Rossiter (2003) both report that participants in their studies showed an improvement in speaking skills at the end of a 12-week course during which they received explicit instruction on global, non-segmental aspects of spoken English.

The questions about the appropriacy of using literature with this group of learners have more positive answers. The adult literature was a success with the participants and the children's literature was somewhat interesting for them. The answer to the final question is

negative. For the most part the students did not report feeling more confident in their speaking skills following the class sessions.

This chapter discusses the implications of this research, possible applications for the information gained, and recommendations for future research in this area.

Implications

The results of this study suggest that literature of various types, when carefully selected with learner needs in mind, can be interesting and helpful texts for language learning, even when not directly related to students' everyday language needs. The participants' response to the literature shows, I believe, that literature can be stimulating and engaging to learners precisely because it is not something that they *need* to know. It is of interest in its own right and allows students to be more than language learners for a while.

Additionally, the type of interaction that literature may promote can be helpful for the language classroom. The class sessions, particularly those using adult poetry, matched Collie and Slater's (1987) description of what might happen during a language class using literature—

> ...working with a group can lessen the difficulties presented by the number of unknowns on a page of literary text. Very often someone else in a group will be able to supply the missing link or fill in an appropriate meaning of a crucial word, or if not, the task of doing so will become a shared one. Shifting attention away from the text itself to such shared activity is often conducive to the creation of a risk-taking atmosphere. With the group's support and control, the individual has greater freedom to explore his or her own reactions and interpretations (p. 9).

A somewhat modified approach to using the children's literature may have produced more interactions like these. If all participants had access to the text and pictures, rather than just the text of the children's books, the possibilities for interaction would be expanded.

The study provides little evidence to support claims that reading poetry aloud is a useful way for students to develop oral fluency. However, the short treatment period and other limitations may be responsible for these results rather than the literature itself. Ramsaran (1983) claims that "the sound of speech is implicit in poetry" but also acknowledges that "one major area where little work has been done is in the relationship between the stress, rhythm, and intonation of literature and of everyday speech" (p. 85). Esser (1988) has demonstrated that there are definite intonation differences between reading and speaking, but this barely scratches the surface of the issue. It is true, as he says, that "reading out is a...staged activity and one does not just read aloud to pass the time" (p. 92), but it is unclear whether this activity, staged or not, is a useful one for language acquisition.

Maley and Duff (1989) claim that "poetry...offers a ready-made opportunity for [choral reading]. Unlike other forms of choral repetition which are all too often lack-lustre and contrived, poetry can be read aloud by groups without it seeming to be unnatural. And the fact that group performance masks individual imperfections adds to self-confidence" (p. 11). Is it true that choral reading can help students develop confidence along with other speaking skills, or is it, as Bowen (1972) claims, little more than a "tongue-loosening activity" (p. 90)? These are questions for future research.

A final implication for using literature in the language classroom that arises from this is support for McKay's (1986) observation that "selecting the text is only the first step. An equally important issue is how to deal with such texts in the classroom" (p. 194). In this study more importance was placed upon text selection than upon the plans for using the texts in the treatment sessions. This lack of planning "how to deal with the texts in the classroom"

likely contributed to the minimal nature of the gains that participants made in their oral fluency development as a result of participating in this study.

Applications

This study used literature as the only material in the treatment groups. Ideally, the literature used in these classes would be integrated into a larger curriculum for oral fluency development so that, as Maley and Duff (1989) observe, "the poem is not treated in isolation, [but] is integrated with other language work" (p. 14).

Additionally, in a classroom situation, the teacher would know more specifically her students' needs and interests and would be able to select literature that is more linguistically appropriate and of interest to her particular students than was possible in this experimental setting. Even though the poems and books selected for this study proved to be interesting to students for the most part, having prior knowledge of students' interests should make it easier to select appropriate pieces for their use, although, as Lazar (1993) points out, even when you know the students, actually using the material in class can produce different results than you expect (p. 56).

Recommendations

Since little research has been done investigating the effectiveness of literature in language teaching, there is much to be done in this area. Both qualitative and quantitative studies could provide useful information about students' attitudes toward literature and its effectiveness for different aspects of second language acquisition. Specifically, a study involving a longer treatment period and more well-developed treatment plan that uses poetry

to raise students' awareness of suprasegmentals and provides opportunities for speaking practice with the literature would be very interesting.

Studies investigating more specifically the relationship between literacy and oral skills development would also be enlightening. Tarone (2004b) cited Hill's 1970 study claiming that there are non-literate adults who gain spoken fluency in languages to a degree that seems largely non-existent among literate groups. This raises questions about the effects that L1 and L2 literacy have upon oral skills development and how an understanding of this might be helpful for those learning to speak in a second or foreign language. Does literacy ever/often/sometimes/always result in reduced orality? Are there particular ways that literacy can be used to support the development of oral skills? Ong (2002) claims that "the shift from oral to written speech is essentially a shift from sound to visual space" (p. 115). If this is so, what are the implications of this shift, and its reverse, for the language classroom?

Additionally, Tarone (2004a) reported on Lybeck's (2002) work showing that acculturation had a significant effect on pronunciation in a second language. Of the students in this study, only one of the fifteen participants reported conversing frequently in English. In terms of amount of practice in the target language, this seems significant, but also, if acculturation is of such importance for oral skills development, it suggests another area that language teachers might consider addressing. Obviously, students will not all have the same goals and attitudes toward the target language culture, but perhaps encouraging students to consider these goals and attitudes could have an effect upon their development of speaking proficiency. Since literature is oftentimes cited as a means of conveying cultural information or of acculturating learners, perhaps this cultural aspect of language acquisition provides a reason for including literature in the language learning classroom. Including literature for

this reason would not be to acculturate in the sense of making the learners part of the target culture per se, but to break down barriers between cultures. Smallwood (1998) recommends using multicultural children's literature for this purpose, and Widdowson (1992) believes poetry "has the potentiality to promote diversity which can work to the advantage of both the individual and the social self" (p. 78).

There are, then, more questions than answers about the relationship between children's literature, poetry, and oral fluency development of English language learners. The results of this study indicate that carefully selected literature can interest students and suggest that further investigation of the best ways to use literature in language teaching may prove rewarding for both students and their instructors.

ENDNOTES

[1] In the present study, the issue of interest was investigated using questionnaires given to the participants before and after the treatment period.

[2] I chose the difficult vocabulary words based upon my expectations of what might be new or unfamiliar to this group of learners. This is admittedly a rough and imprecise method, but, see note 4.

[3] For example, "*Dulce et Decorum est*" which was used successfully with students learning English by Tomlinson (1986) was not used by any of the students in this study. It was one of the longer poems available for them to choose from, had a long list of potentially difficult vocabulary words accompanying it, and has an obscure title.

[4] By and large the words that the participants had questions about were words that I had identified as difficult. However, the definitions provided on the handouts were not always sufficient to answer their questions about the definitions. Often the words that I did not expect to be difficult but that they struggled with anyway were "common" words used in an unusual way. For example, in "Break, Break, Break," one of the poems used with the adult literature treatment group, a line refers to "the sound of a voice that is still." This use of *still* was confusing for the participants because it does not mean *yet* or *stillness* in the sense of an absence of motion.

[5] For example, one student carefully marked rising and falling intonation on her handout as she listened to me read. This was an important issue for her, so as a group we spent some time working on it. In another session, the children's literature treatment group was reading *Wynken, Blynken, and Nod.* Some of the participants were pronouncing "wynken" and "blynken" as "winking" and "blinking." This is, in fact, the meaning the words are intended to have in the poem, but the creative spelling illustrates that the last syllable is to be reduced rather than fully pronounced, so we talked about this during the treatment session.

[6] A recording of all the selections couldn't be put on-line because of the limited amount of space I had available on the network, and the audio files were quite large. Additionally, copyright concerns kept me from making whole recordings of most of the children's books available on-line.

[7] This format was followed to allow for more accurate statistical analysis of the results.

[8] Lennon's (2000) complete "working definition" defines fluency as "the rapid, smooth, accurate, lucid, and effective translation of thought or communicative intention into language under the temporal constraints of on-line processing" (p. 26). I chose to work with this definition because of its comprehensiveness and because Lennon was also focusing on "spoken fluency among advanced learners."

[9] Landis and Koch (1977, p. 165) recommend that the following designations be used when discussing observer agreement:

Kappa	Degree of Agreement
<0.00	Poor
0.00-0.20	Slight
0.21-0.40	Fair
0.41-0.60	Moderate
0.61-0.80	Substantial
0.81-1.00	Almost Perfect

[10] "Literature" was not defined for the participants on the questionnaires, and this response indicates that their working definition of literature and my working definition of literature were different in some cases. Academic publications in a specific field are referred to as that field's "literature," although this was not the literature I intended to gauge the participants' opinions about.

[11] Derwing, Munro, and Wiebe (1997) conducted a study involving only 13 participants, and a study by Yule and Macdonald (1994) involved 23 participants.

APPENDIX A: ANNOTATED BIBLIOGRAPHY OF CHILDREN'S BOOKS USED IN TREATMENT GROUP

Field, Eugene. (1995). Illus. by Westerman, Johanna. *Wynken, Blynken, & Nod.* New York: North-South Books.

Approximate read-aloud time: 1 ½ min. **Pages:** 22
The text of this book is Field's classic children's poem accompanied by soothing and imaginative watercolor illustrations. This is definitely a piece for children, but the intriguing illustrations and riddle-like nature of the ending may make it interesting for adults as well. A version of the poem illustrated by Susan Jeffers (1982, New York: E.P. Dutton) was also used. The illustrations in Jeffers' version are much more realistic and participants found it interesting to look at one and then the other to complement their understanding of the poem and discuss which illustrations they felt were more effective and useful.

Unusual vocabulary: dew, herring, rocked, sped, ruffled, afeard, twinkling, foam, folks, wee, trundle-bed, misty.

Frost, Robert. (1978). Illus. by Susan Jeffers. *Stopping by Woods on a Snowy Evening.* New York: E.P. Dutton Books.

Approximate read-aloud time: 1 min. **Pages:** 26
This book contains the text of Frost's famous poem along with illustrations done in pen and ink and colored pencil. The illustrations are mostly black and white with a few subtle swaths of color and add details not included in the words. In this poem the protagonist is an adult (pictured in the illustrations as a grey-bearded man). The language contains instances of end rhyme and some alliteration. If students are familiar with Robert Frost already, this might encourage them to use this book. Since it is quite short and doesn't contain many unusual words, it might be especially suitable for someone at a lower level of English proficiency or a shy reader.

Unusual vocabulary: queer, harness, downy.

Lear, Edward. (1991). Illus. by Brett, Jan. *The Owl and the Pussycat.* New York: G.P. Putnam's Sons.

Approximate read-aloud time: 1 min. **Pages:** 27
This classic nonsense verse is colorfully illustrated with images of the Caribbean. It is included among the selections because of the strong rhythmic, repetitive, and rhyming elements and simple vocabulary, couched in an interesting narrative. The illustrations in this edition provide strong support for the text, helping make the meaning clear even when the vocabulary is unusual or invented. Reactions to this book were mixed.

Unusual vocabulary: elegant, fowl, charmingly, tarried, mince, quince, bong-tree, Piggy-wig, runcible.

Lindbergh, Reeve. (1990). Illus. by Jakobsen, Kathy. *Johhny Appleseed.* Boston: Little, Brown & Co.

Approximate read-aloud time: 4 min. **Pages:** 27
This rather long poem tells of the travels of Johnny Appleseed and the end pages include a stylized map of the parts of the U.S. that he traveled through. The poem is written in four line stanzas with end rhyme. A short historical note before the poem, and a longer one after, provide supplementary biographical information on this legendary American character. The colorful illustrations resemble pieces of folk art and depict pioneers and various aspects of American frontier life. None of the participants particularly liked this book.

Unusual vocabulary: lean, lorn, dine, sup, linger, frontier, prairies, vast, tots, orchard, yearning, pioneers, Promised Land, moan, chilled, hare, apple cider, crisp.

Lindbergh, Reeve. (1998). Illus. by Paparone, Pamela. *Nobody Owns The Sky: The Story of "Brave Bessie" Coleman.* Cambridge, MA: Candlewick Press.

Approximate read-aloud time: 3 ½ min. **Pages:** 22
This poem, written in six and eight line stanzas with end rhyme, tells the story of Bessie Coleman, the first licensed African-American pilot in the world. The story starts with her childhood in Texas, tells of her travel to France to take flying lessons, and ends with her death in a flying accident in Florida. Issues of race and gender discrimination are touched upon in this hopeful book about accomplishing your dreams. The colorful illustrations done in acrylics lend support to the story told in the text. A few of the participants particularly liked this book.

Unusual vocabulary: raven, hawks, dew, century, manicured, starry-eyed, bound.

Lord, John Vernon. Verses by Burroway, Janet. (1972). *The Giant Jam Sandwich.* Boston: Houghton Mifflin Company.

Approximate read-aloud time: 3 min. **Pages:** 32
This is a story about a town's attempt to rid itself of four million wasps. Although the solution is anything by likely, it's told in a matter-of-fact, believable way. The verse is in rhymed couplets with a fast-paced rhythm. The illustrations help make the meaning of the text clear. None of the participants chose to work with this book.

Unusual vocabulary: Itching Down, pate, spout, fuss, mill, crusty, flutter, whirred, kersplat.

Moore, Clemet C. (1985). Illus. by Gustafson, Scott. *The Night Before Christmas.* New York: Ariel Books/Alfred A. Knopf.

Approximate read-aloud time: 3 min. **Pages:** 15
This is a classic American Christmas tradition which may interest ESL students if they want to learn more about American culture. This poem has an adult protagonist even though it tells of a visit by an imaginary being. The text is in rhymed couplets with some use of alliteration and metaphor. The illustrations in this version are traditional Christmas scenes in deep rich colors with lots of detail. Unlike some other versions, they closely follow the story told in the poem. The biggest problem with this poem for ESL students is the large number of old-fashioned and uncommon words. Several students in the study also commented on the fact that Rudolph wasn't listed among Santa's reindeer. Several other illustrated versions (listed below) of this poem were used. Different students liked different versions, but generally appreciated having a variety of options from which to choose.

Unusual vocabulary: 'twas, nestled, sugarplums, kerchief, sprang, luster, coursers, Blitzen (and other reindeer names), hurricane, sleigh, twinkling, prancing, bound, peddler, dimples, droll, elf, sash.

Other versions used:

Moore, Clement C. (1999). Illus. by Grover, Max. *The Night Before Christmas: A Visit from St. Nicholas.* San Diego: Browndeer Press/Harcourt, Brace, & Co.

Moore, Clement C. (1984). Illus. by Lobel, Anita. *The Night Before Christmas.* New York: Alfred A. Knopf.

Moore, Clement. (1980). Illus. by de Paola, Tomie. *The Night Before Christmas.* New York: Holiday House.

Moore, Clement C. (1995). Illus. by Rand, Ted. *The Night Before Christmas.* New York: North-South Books.

Moore, Clement C. (1982). Illus. by Szekeres, Cyndy. *The Night Before Christmas.* New York: Golden Books.

Moore, Clement Clarke. (1997). Illus by Tudor, Tasha. *The Night Before Christmas.* New York: Simon & Schuster Books for Young Readers.

Moore, Clement C. (1985). Illus. by Wilburn, Kathy. *The Night Before Christmas.* New York: Western Publishing Co.

Poe, Edgar Allen. (1987). Illus. by Tibo, Gilles. *Annabel Lee.* Montreal: Tundra Books.

Approximate read-aloud time: 2 min. **Pages:** 21
In this book the text of Poe's haunting poem is illustrated with images of a young boy and girl at the seaside. The protagonist is an adult looking back to childhood days and contemplating a love lost, so the theme is quite appropriate for an adult audience. Some of the vocabulary is difficult (*sepulcher, highborn kinsman*), but overall the repetition and rhyme make the text easily appreciated, especially when supported by the illustrations. The participants' major question about this book was why it was produced for children!

Unusual vocabulary: maiden, winged, seraphs, coveted, chilling, highborn, kinsmen, bore, sepulcher, envying, dissever, beams, tide, sounding.

Seuss, Dr. (1990). *Oh, the Places You'll Go!* New York: Random House.

Approximate read-aloud time: 5 ½ min. **Pages:** 44
I think this is the most appropriate Dr. Seuss for an adult ESL audience. The protagonist is someone starting out on life's journey and receiving advice about this. The whimsical illustrations may be confusing because they move from scene to scene and don't always clearly follow the previous illustration. This book uses end rhyme, alliteration, some repetition, and rhythm to pull the reader through the text. This book has relatively few invented words for a work by Seuss and the subject matter makes it appealing to adults. The students who chose to work with this book liked it, although one commented that he liked the middle but not the beginning or end.

Unusual vocabulary: footsy, a Lurch, un-slumping, darked, mind-maker-upper, break-necking, Boom Bands, hither, yon, Hakken-Kraks, dexterous, deft, Buxbaum, Bixby, Bray, Mordecai Ali Van Allen O'Shea.

Siebert, Diane. (1989). Illus. by Wendell Minor. *Heartland.* HarperCollins Publishers.

Approximate read-aloud time: 4 min. **Pages:** 28
This book is narrated by a personified "Heartland" which tells the readers about its farms and cities and people. For ESL students living in Iowa, this might be a very interesting and informative book. (Or, alternatively, they could be tired of all the farm atmosphere and want to have nothing to do with it, which turned out to be the case with this particular group of participants.) The book is illustrated with bright, detailed, realistic paintings depicting various aspects of Midwestern life. The only shortcoming is that the poem has so much information that the pictures can't show everything that the text is describing. The poem contains a lot of repetition, rhymed couplets, and figurative language with some alliteration. The vocabulary, although perhaps not used by students in their everyday life, is pertinent to life in the Midwest.

Unusual vocabulary: ebb, silos, patchwork quilt, seams, etched, hatched, grazed, feed-and-seed-store, grain elevators, shelling, stockyards, sprawl, lush, drought, hay.

Siebert, Diane. (2001). Illus. by Greg Harlin. *Mississippi.* HarperCollins Publishers.

Approximate read-aloud time: 7 min. **Pages:** 29
As in *Heartland*, the protagonist is personified, in this case, the Mississippi River. This is a very informative book including a short glossary and note at the end. The poem deals with U.S. history and geography and might interest students interested in such things. The large colorful illustrations are done in watercolor. The text makes use of repetition, rhymed couplets, and a steady rhythm to match the flow of the river being described. As with *Heartland*, although some of the vocabulary may be unusual, it is very relevant to the subject being discussed. Only one participant chose to work with this text; she said that she enjoyed it.

Unusual vocabulary: glacial, mammoths, sloths, nomadic, dugout, Choctaw, Winnebago, Sioux, Chickasaw, sonar, sandbar, snag, barges, slips, tenders, buoys, sludge, levees, dredges, shoals, silt, curbed, hickories, Hannibal, Twain, tributaries, Wyaconda, Chippewa, terrain, bayous, Spanish moss, swamps, laden.

Siebert, Diane. (2003). Illus. by Frampton, David. *Rhyolite: The True Story of a Ghost Town.* New York: Clarion Books.

Approximate read-aloud time: 5 ½ min. **Pages:** 31
This lengthy poem tells from beginning to end the story of a Nevada boom town and its subsequent demise and current status as a "ghost town". The fast-paced text and blocky woodcuts colored with earth-tones make the informative story an interesting read. A detailed historical note at the end provides additional information on the town of Rhyolite. No students chose to work with this book.

Unusual vocabulary: prospectors, ore, burros, picks, packs, eureka, coyotes, vast, booming, woolly, tipplers, socials, veins, gossip, whist, brawls, rowdy, woes, drifted, tenacious, stroll, shrouded.

Siebert, Diane. (1990). Illus. by Mike Wimmer. *Train Song*. New York: Thomas Y. Crowell.

Approximate read-aloud time: 2 ½ min. **Pages:** 29
This is a fast-moving, rhythmic, rather soothing poem about trains. The vibrant full-page illustrations are detailed and fit the text well. The text contains end rhymes, some internal rhymes, a strong rhythm, onomatopoeia and some alliteration.

Unusual words: clickety-clack, Abilene, overpass, aristocrats, box cars, going-to-North-Platte-cars, singing-clickety-song, clickety-clacking, spuds, caboose, spikes, crossties, lullaby.

Thayer, Ernest Lawrence. (2000). Illus. by Christopher Bing. *Casey at the Bat: A Ballad of the Republic Sung in the Year 1888*. New York: Handprint Books.

Approximate read-aloud time: 3 ½ min. **Pages:** 28
For students interested in baseball, this would be a wonderful book. It contains the text of the classic poem in addition to a note about the author and the history of the poem. The illustrations are designed to look like period newspapers and contain photos of memorabilia from this era. The major illustrations are pen and ink drawings like those that appear in newspapers. The protagonist in this story is an adult, and it doesn't have a happy ending, so it's more realistic than children's books may tend to be generally. Since the text is old, there are some old-fashioned words that may be distracting to students. There are also quite a few baseball terms (which prompted an interesting discussion during one of the classes). The text is in rhymed couplets with some alliteration.

Unusual vocabulary: straggling, lulu, stricken, melancholy, wonderment, lusty, dell, doffed, writhing, sneer, haughty, grandeur, visage, tumult, bade.

Yolen, Jane. Illus. by David Shannon. (1995). *The Ballad of the Pirate Queens*. San Diego: Harcourt, Brace & Company.

Approximate read-aloud time: 4 min. **Pages:** 29
This ballad tells the story of Anne Bonney and Mary Reade, women pirates in the 1700s. The story is well-written and nicely illustrated, but the subject matter may not appeal to adult ESL students, although I think the content is adult in some parts. There is a nice author's note at the end that explains the history of the women and

puts the story in context. The text is in four line stanzas with end rhymes, repetition and alliteration. Again with this text, the participants wondered why it was produced for children. The group using this book happened to be all women, and it sparked some interesting discussion.

Unusual vocabulary: tunny, bustling, cay, a-bristle, thistle, gallant, vanity, sloop, man-o-war, manned, roiling, Albion, calico, doughty, bristly, beguiled, gallows.

APPENDIX B: POEMS USED WITH ADULT LITERATURE GROUP

Caged Bird

By Maya Angelou

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings with a fearful trill
of things unknown but longed for still
and his tune is heard
on the distant hill
for the caged bird sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird sings of freedom.

Angelou, Maya. (1994). *The Complete Collected Poems of Maya Angleou.* (pp. 194-195). New York: Random House.

Human Family

By Maya Angelou

I note the obvious differences
in the human family.
Some of us are serious,
some thrive on comedy.

Some declare their lives are lived
as true profundity,
and others claim they really live
the real reality.

The variety of our skin tones
Can confuse, bemuse, delight,
Brown and pink and beige and purple,
Tan and blue and white.

I've sailed upon the seven seas
and stopped in every land,
I've seen the wonders of the world,
yet not one common man.

I know ten thousand women
called Jane and Mary Jane,
but I've not seen any two
who really were the same.

Mirror twins are different
although their features jibe,
and lovers think quite different thoughts
while lying side by side.

We love and lose in China,
we weep on England's moors,
and laugh and moan in Guinea,
and thrive on Spanish shores.

We seek success in Finland,
are born and die in Maine.
In minor ways we differ,
in major we're the same.

I note the obvious differences
between each sort and type,
but we are more alike, my friends,
than we are unlike.

We are more alike, my friends,
than we are unalike.

We are more alike, my friends,
than we are unalike.

Angelou, Maya. (1994). *The Complete Collected Poems of Maya Angleou.* (pp. 224-225). New York: Random House.

Woman Work

By Maya Angelou

I've got the children to tend
The clothes to mend
The floor to mop
The food to shop
Then the chicken to fry
The baby to dry
I got company to feed
The garden to weed
I've got the shirts to press
The tots to dress
The cane to be cut
I gotta clean up this hut
Then see about the sick
And the cotton to pick.

Shine on me, sunshine
Rain on me, rain
Fall softly, dewdrops
And cool my brow again.

Storm, blow me from here
With your fiercest wind
Let me float across the sky
Till I can rest again.

Fall gently, snowflakes
Cover me with white
Cold icy kisses and
Let me rest tonight.

Sun, rain, curving sky
Mountain, oceans, leaf and stone
Star shine, moon glow
You're all that I can call my own.

Angelou, Maya. (1994). *The Complete Collected Poems of Maya Angleou.* (pp. 153-154). New York: Random House.

Hope is the Thing with Feathers

By Emily Dickinson

Hope is the thing with feathers
That perches in the soul,
And sings the tune without the words,
And never stops at all.

And sweetest in the gale is heard;
And sore must be the storm
That could abash the little bird
That kept so many warm.

I've heard it in the chillest land,
And on the strangest sea;
Yet, never, in extremity,
It asked a crumb of me.

Williams, Oscar, ed. (1958). *The Pocket Book of Modern Verse: English and American Poetry of the Last Hundred Years from Walt Whitman to Dylan Thomas* (Rev. ed.). (pp. 81-82). New York: Washington Square Press.

Success is Counted Sweetest

By Emily Dickinson

Success is counted sweetest
By those who ne'er succeed.
To comprehend a nectar
Requires sorest need.

Not one of all the purple host
Who took the flag to-day
Can tell the definition,
So clear, of victory,

As he, defeated, dying,
On whose forbidden ear
The distant strains of triumph
Break, agonized and clear.

Williams, Oscar, ed. (1958). *The Pocket Book of Modern Verse: English and American Poetry of the Last Hundred Years from Walt Whitman to Dylan Thomas* (Rev. ed.). (p. 76). New York: Washington Square Press.

(Untitled)

By Emily Dickinson

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool the pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Dickinson, Emily. (1990). *Selected Poems.* Stanley Applebaum, ed. (p. 42). New York: Dover Publications.

The Road Not Taken

By Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

Frost, Robert. (1964). *A Pocket Book of Robert Frost's Poems.* (p. 223). New York: Washington Square Press.

Stopping by Woods on a Snowy Evening

By Robert Frost

Whose woods these are I think I know,
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and down flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Frost, Robert. (1964). *A Pocket Book of Robert Frost's Poems.* (p. 194). New York: Washington Square Press.

Mean Old Yesterday

By Langston Hughes

That mean old yesterday
Keeps on following me.
The things I've said and done
Haunt me like a misery.

What I did last year—
How come it matters still today?
The snow that fell last winter's
Melted away.

I thought you'd done forgotten
What happened way last week,
But when I saw you this morning,
You turned your head and would not speak.

Memory like an elephant,
Never forget a thing!
Well, if you feel like that, baby,
Gimme back my diamond ring.

Hughes, Langston. (1994). *The Collected Poems of Langston Hughes*. Arnold Rampersad, ed. David Roessel, assoc. ed. (pp. 448-449). New York: Alfred A. Knopf.

The Negro Mother

By Langston Hughes

Children, I come back today
To tell you a story of the long dark way
That I had to climb, that I had to know
In order that the race might live and grow.
Look at my face—dark as the night—
Yet shining like the sun with love's true light.
I am the child they stole from the sand
Three hundred years ago in Africa's land.
I am the dark girl who crossed the wide sea
Carrying in my body the seed of the free.
I am the woman who worked in the field
Bringing the cotton and corn to yield.
I am the one who labored as a slave,
Beaten and mistreated for the work that I gave—
Children sold away from me, husband sold, too.
No safety, no love, no respect was I due.
Three hundred years in the deepest South:
But God put a song and a prayer in my mouth.
God put a dream like steel in my soul.
Now, through my children, I'm reaching the goal.
Now, through my children, young and free,
I realize the blessings denied to me.
I couldn't read then. I couldn't write.
Sometimes, the valley was filled with tears,
But I kept trudging on through the lonely years.
Sometimes, the road was hot with sun,
But I had to keep on till my work was done:
I *had* to keep on! No stopping for me—
I was the seed of the coming Free.
I nourished the dream that nothing could smother
Deep in my breast—the Negro mother.
I had only hope then, but now through you,
Dark ones of today, my dreams must come true:
All you dark children in the world out there,
Remember by sweat, my pain, my despair.
Remember my years, heavy with sorrow—
And make of those years a torch for tomorrow.
Make of my past a road to the light
Out of the darkness, the ignorance, the night.
Lift high my banner out of the dust.
Stand like free men supporting my trust.
Believe in the right, let none push you back.

Remember the whip and the slaver's track.
Remember how the strong in struggle and strife
Still bar you the way, and deny you life—
But march ever forward, breaking down bars.
Look ever upward at the sun and the stars.
Oh, my dark children, may my dreams and my prayers
Impel you forever up the great stairs—
For I will be with you till no white brother
Dares keep down the children of the Negro mother.

Hughes, Langston. (1994). *The Collected Poems of Langston Hughes*. Arnold Rampersad, ed. David Roessel, assoc. ed. (pp. 155-156). New York: Alfred A. Knopf.

Search

By Langston Hughes

All life is but the climbing of a hill
To seek the sun that ranges far beyond
Confused with stars and lesser lights anon,
And planes where the darkness reigneth still.

All life is but the seeking for that sun
That never lets one living atom die—
That flames beyond the circles of the eye
Where Never and Forever are as one.

And seeking always through this human span
That spreads its drift of years beneath the sky
Confused with living, goeth simple man
Unknowing and unknown in the Why—
The Why that flings itself beyond the Sun
And back in space to where Time was begun.

Hughes, Langston. (1994). *The Collected Poems of Langston Hughes*. Arnold Rampersad, ed. David Roessel, assoc. ed. (p. 200). New York: Alfred A. Knopf.

The Arrow and the Song

By Henry Wadsworth Longfellow

I shot an arrow into the air,
It fell to earth, I knew not where;
For so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth I knew not where;
For who has sight so keen and strong,
That it can follow the flight of song?

Long, long afterward, in an oak,
I found the arrow still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

Appended to Lems, Kristin. (2001). An American Poetry Project for Low Intermediate ESL Adults. *Forum.* 39(4).

On Hearing a Symphony of Beethoven

By Edna St. Vincent Millay

Sweet sounds, oh, beautiful music, do not cease!
Reject me not into the world again.
With you alone is excellence and peace,
Mankind made plausible, his purpose plain.
Enchanted in your air benign and shrewd,
With limbs a-sprawl and empty faces pale,
The spiteful and the stingy and the rude
Sleep like the scullions in the fairy-tale.
This moment is the best the world can give:
The tranquil blossom on the tortured stem.
Reject me not, sweet sounds! oh, let me live,
Till Doom espy my towers and scatter them,
A city spell-bound under the aging sun,
Music my rampart, and my only one.

Millay, Edna St. Vincent. (1956). *Collected Poems*. Norma Millay, ed. (p. 629). New York: Harper and Row.

When the Year Grows Old

By Edna St. Vincent Millay

I cannot but remember
        When the year grows old—
October—November—
        How she disliked the cold!

She used to watch the swallows
        Go down across the sky,
And turn from the window
        With a little sharp sigh.

And often when the brown leaves
        Were brittle on the ground,
And the wind in the chimney
        Made a melancholy sound,

She had a look about her
        That I wish I could forget—
The look of a scared thing
        Sitting in a net!

Oh, beautiful at nightfall
        The soft spitting snow!
And beautiful the bare boughs
        Rubbing to and fro!

But the roaring of the fire,
        And the warmth of fur,
And the boiling of the kettle
        Were beautiful to her!

I cannot but remember
        When the year grows old—
October—November—
        How she disliked the cold!

Millay, Edna St. Vincent. (1956). *Collected Poems*. Norma Millay, ed. (pp. 49-50). New York: Harper and Row.

Dulce Et Decorum Est

By Wilfrid Owen

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

Gas! GAS! Quick, boys!—An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime...
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,—
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

Abrams, M.H., gen. ed. Stephen Greenblatt, assoc. ed. (2000). *The Norton Anthology of English Literature* (7th ed.) (Vol. 2). (pp. 2069-2070). New York: W.W. Norton and Co.

Annabel Lee

By Edgar Allen Poe

It was many and many a year ago,
In a kingdom by the sea
That a maiden lived whom you may know.
By the name of Annabel Lee;
And this maiden she lived with no other thought
Than to love and be loved by me.

I was a child and *she* was a child,
In this kingdom by the sea;
But we loved with a love that was more than love—
I and my Annabel Lee—
With a love that the winged seraphs of heaven
Coveted her and me.

And this was the reason that, long ago,
In this kingdom by the sea,
A wind blew out of a cloud, chilling
My beautiful Annabel Lee;
So that her highborn kinsmen came
And bore her away from me,
To shut her up in a sepulcher
In this kingdom by the sea.

The angels, not half so happy in heaven,
Went envying her and me—
Yes!—that was the reason (as all men know,
In this kingdom by the sea)
That the wind came out of the cloud by night,
Chilling and killing my Annabel Lee.

But our love it was stronger by far than the love
Of those who were older than we—
Of many far wiser than we—
And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee:

For the moon never beams, without bringing me dreams
Of the beautiful Annabel Lee;
And the stars never rise, but I feel the bright eyes
Of the beautiful Annabel Lee:
And so, all the night tide, I lie down by the side
Of my darling—my darling—my life and my bride,
In her sepulcher there by the sea—
In her tomb by the sounding sea.

Baym, Nina, ed. (1998). *The Norton Anthology of American Literature* (5th ed.) (Vol. 1). (p. 1498). New York: W.W. Norton and Co.

Eldorado

By Edgar Allen Poe

Gaily bedight,
A gallant knight,
In sunshine and in shadow,
Had journeyed long,
Singing a song,
In search of Eldorado.

But he grew old—
This knight so bold—
And o'er his heart a shadow—
Fell as he found
No spot of ground
That looked like Eldorado.

And, as his strength
Failed him at length,
He met a pilgrim shadow—
"Shadow," said he,
"Where can it be—
This land of Eldorado?"

"Over the Mountains
Of the Moon,
Down the Valley of the Shadow,
Ride, boldly ride,"
The shade replied—
"If you seek for Eldorado!"

From http://www.pambytes.com/poe/peoms/eldorado.html

Up-Hill

By Christina Rossetti

Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting-place?
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night?
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak?
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

Abrams, M.H., gen. ed. Stephen Greenblatt, assoc. ed. (2000). *The Norton Anthology of English Literature* (7th ed.) (Vol. 2). (p. 1589). New York: W.W. Norton and Co.

Break, Break, Break

By Alfred, Lord Tennyson

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

Abrams, M.H., gen. ed. Stephen Greenblatt, assoc. ed. (2000). *The Norton Anthology of English Literature* (7th ed.) (Vol. 2). (pp. 1216-1217). New York: W.W. Norton and Co.

Do Not Go Gentle into That Good Night

By Dylan Thomas

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.

Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.

Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.

Wild men who caught and sang the sun in flight,
And learn, too late, they grieved it on its way,
Do not go gentle into that good night.

Grave men, near death, who see with blinding sight
Blind eyes could blaze like meteors and be gay,
Rage, rage against the dying of the light.

And you, my father, there on the sad height,
Curse, bless, me now with your fierce tears, I pray.
Do not go gentle into that good night.
Rage, rage against the dying of the light.

Abrams, M.H., gen. ed. Stephen Greenblatt, assoc. ed. (2000). *The Norton Anthology of English Literature* (7th ed.) (Vol. 2). (p. 2524). New York: W.W. Norton and Co.

Solitude

By Ella Wheeler Wilcox

Laugh, and the world laughs with you;
Weep, and you weep alone;
For the sad old earth
Must borrow its mirth,
It has trouble enough of its own.

Sing, and the hills will answer;
Sigh, it is lost on the air;
The echoes bound
To a joyful sound,
But shrink from voicing care.

Rejoice, and men will seek you;
Grieve, and they turn and go;
They want full measure
Of all your pleasure,
But they do not want your woe.

Be glad, and your friends are many;
Be sad, and you lose them all;
There are none to decline
Your nectared wine,
But alone you must drink life's gall.

Feast, and your halls are crowded;
Fast, and the world goes by;
Succeed and give,
And it helps you live,
But it cannot help you die.

There is room in the halls of pleasure
For a long and lordly train;
But one by one
We must file on
Through the narrow aisles of pain.

Found at http://12.212.98.80/~redwards/poems/psolitu3.htm. Published in *Kingdom of love and How Salvator won* by Ella Wheeler Wilcox. Chicago, W.B. Conkey Company [1902].

APPENDIX C: HANDOUTS FOR CHILDREN'S BOOKS

Wynken, Blynken, and Nod

By Eugene Field Illustrated by Johanna Westerman

(22 pages)

This is a well-known children's poem about bed time and falling asleep.

Unusual vocabulary:
dew—moisture condensed from the atmosphere at night and condensed in small drops.

herring—an important food fish of the North Atlantic Ocean.

rocked—to move to and fro or side to side.

sped—caused to move quickly (past tense of *speed*).

ruffled—to destroy the evenness of something.

afeard—afraid.

twinkling—shining; flickering with light.

foam—a collection of thick, frothy bubbles formed on the surface of a liquid.

folks—people.

wee—very small.

trundle-bed—a small bed that can be slid under a larger bed during the day.

misty—covered in mist.

Invented words:
Wynken, Blynken, Nod—the names of the three children. (They are also a riddle. Did you catch what each of the "children" are really supposed to be?)

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Stopping by Woods on a Snowy Evening

By Robert Frost Illustrated by Susan Jeffers

(26 pages)

This is a poem and a poet that many Americans are familiar with. Robert Frost was a farmer and a poet who lived in the northeastern U.S. His poems are often about the landscape of the countryside and the people who live in rural areas.

Unusual vocabulary:

woods—a small forest.

queer—strange; unusual.

harness—the combination of straps, bands and other parts forming the working gear of a draft animal (such as a horse that pulls a cart).

easy—easygoing; relaxed.

downy—like the soft plumage of birds.

flake—a snowflake.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Invented words: none

The Owl and the Pussycat

By Edward Lear Illustrated by Jan Brett

(27 pages)

This is a non-sense poem about the romance between an owl and a cat.

Unusual vocabulary:
elegant—polished and graceful; exceptional.

fowl—a bird.

charmingly—in a pleasing or attractive way.

tarried—waited; delayed starting.

mince—mince meat, a diced mixture of apples, raisins, and sometimes meat used as filling in a pie.

quince—a small, hard, yellowish fruit.

Invented words:
bong-tree—an imaginary species of tree.

Piggy-wig—a pig.

runcible—a non-sense word having no actual meaning.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Johnny Appleseed

By Reeve Lindbergh Illustrated by Kathy Jakobsen

(26 pages)

This is poem about a legendary character who traveled through America planting apple trees when the United States was a new country.

Unusual vocabulary:
lean—without much flesh or fat.

lorn—forsaken; desolate; bereft.

dine—eat.

sup—to eat supper.

linger—to remain in a place longer than is usual or expected.

frontier—the farthest extent of a country's settled regions.

prairies—an extensive, grassy, level or rolling tract of land.

vast—of very great area or extent.

tots—small children.

orchard—a group of fruit or nut trees.

yearning—having a strong desire; longing.

pioneers—those among the first to enter or settle a region.

Promised Land—in Christian tradition, a prosperous and fruitful land promised by God to his people.

moan—to utter a long low sound of pain or suffering.

chilled—to become or to make cold.

hare—an animal like a rabbit.

apple cider—the juice pressed from apples, used for drinking or making vinegar.

crisp—bracing; invigorating; fresh.
Invented words: none. (Most definitions from *Random House Webster's Dictionary*, 1993.)

Nobody Owns the Sky: The Story of "Brave Bessie" Coleman

By Reeve Lindbergh Illustrated by Pamela Paparone

(22 pages)

This is a story of the first African-American woman to become an airplane pilot.

Unusual vocabulary:
raven—a large black bird like a crow.

hawks—birds of prey having hooked beaks, broad wings, and curved talons.

dew— moisture condensed from the atmosphere at night and condensed in small drops.

century—one hundred years.

manicured—trimmed and cut fingernails.

starry-eyed—overly romantic or idealistic.

bound—destined to or certain to.

Invented words: none.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

The Giant Jam Sandwich

Story and pictures by John Vernon Lord Verses by Janet Burroway

(32 pages)

This is an imaginative story about a how a town solves the problem of an insect invasion.

Unusual vocabulary:
wasps—a slender winged insect with a narrowed abdomen and a painful sting.

hay—dried grass used to feed livestock.

pate—the top of the head.

hummed—made a low continuous droning sound.

buzzed—made a low humming sound, like that of bees.

nuisance—an annoying person or thing.

squealed—uttered a long, sharp, shrill cry.

spout—a pipe or tube through which liquid flows.

thump—to beat or hit.

bump—to strike or hit.

bang—to strike or beat vigorously; to pound.

fuss—difficulty; needless or useless bustle.

mill—a building equipped with machinery for grinding grain into flour.

piping hot—very hot (for food or drink).

flap—to swing loosely; to move up and down (a bird *flaps* its wings).

flutter—to wave or flap about.

slap—to put, place, or cast forcibly.

slam—to strike, throw, or move with violence or noisy force.

whirred—moved or revolved with a humming sound.

wheeled—to changed direction by, or as if by, turning around.

bait—food used as a lure, as in fishing or trapping.

stuck—to remain attached by, or as if by, adhesion (past tense of *stick*).

kersplat—to make a splashing sound.

Invented words:
Itching Down—the name of this imaginary town.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

The Night Before Christmas

By Clement C. Moore Illustrated by Kathy Wilburn

(15 pages)

This is a well-known poem about American Christmas traditions.

Unusual vocabulary:
'twas—contraction of "it was."

nestled—settled snugly (warmly comfortable).

sugarplums—candies.

kerchief—a woman's square scarf worn as a covering for the head or neck.

sprang—past tense of spring (to rise, leap, or move suddenly).

lustre—the state or quality of shining by reflected light.

coursers—a swift horse (in this case, reindeer).

hurricane—a violent, tropical, cyclonic storm.

sleigh—a horse-drawn vehicle on runners, used for conveying people over snow or ice.

twinkling—shining with the flickering gleam of light.

prancing—moving in a lively or spirited manner.

bound—a jump, a bounce.

peddler—someone carrying articles from place to place for sale.

dimples—a small natural hollow formed when smiling.

droll—amusing in an odd way.

elf—a diminutive, mischievous being in folklore.

sash—a framework, as in a window, in which the panes of glass are set.

Dasher, Dancer, Prancer, Vixen, Comet, Cupid, Donder, Blitzen—the names of Santa's reindeer (a large deer from the Arctic).

Invented words: none

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Annabel Lee

By Edgar Allen Poe Illustrated by Gilles Tibo

(20 pages)

This poem tells the story of childhood loss and is written by a famous American author of sinister stories.

Unusual vocabulary:
maiden—young woman.

winged—having wings.

seraphs—angels; heavenly beings.

coveted—desired wrongfully; envied.

chilling—making cold.

highborn—of noble birth.

kinsmen—relatives; family members.

bore—past tense of *bear*—to carry or take.

sepulcher—burial place; tomb.

envying—desiring intensely that which belongs to another.

dissever—to sever; to divide into parts; to separate.

beams—emits rays of light.

tide—the rise and fall of the water in the ocean caused by the attraction of the moon and the sun.

sounding—making a sound.

Invented words: none.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Heartland

By Diane Siebert Illustrated by Greg Harlin

(28 pages)

An informative book about life in the Midwestern U.S.A.

Unusual vocabulary:
ebb—to flow back or away.

silos—structures in which feed for animals is kept.

patchwork quilt—a blanket made from many pieces of fabric sewn together in a pattern.

seams—lines formed by sewing pieces of cloth together.

etched—engraved in furrows.

hatched—to bring forth young from the egg.

grazed—fed on growing grass.

feed-and-seed-store—a store that sells food for animals and seeds for planting, common in small farming towns.

grain elevators—buildings for the storage and discharge of grain.

shelling—removing the hard outer covering of a seed, fruit, or egg.

stockyards—enclosures for the temporary housing of livestock.

sprawl—to spread out.

lush—characterized by luxuriant vegetation.

drought—an extended period of dry weather, esp. one injurious to crops.

hay—dried grass or other plants used to feed animals

Invented words: none

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Mississippi

By Diane Siebert Illustrated by Greg Harlin

(29 pages)

This book is a long poem about the Mississippi River, an important feature of the American landscape, and the people who live along it.

Unusual vocabulary:

glacial—relating to glaciers (extended masses of ice formed by snow falling accumulating over the years and moving very slowly).

mammoths—extinct prehistoric elephants with hairy skin.

sloths—slow-moving, tree-dwelling, tropical American mammals with hook-like claws.

nomadic—wandering

dugout—a boat made by hollowing out a log.

Choctaw, Winnebago, Sioux, Chickasaw—tribes of Native American people.

sonar—a method for detecting and locating objects submerged in water by means of the sound waves they reflect or produce.

sandbag—a bag filled with sand that is used as a fortification.

snag—a tree or part of a tree held fast in the bottom of a body of water.

barges—flat-bottomed boats, pushed or towed to transport freight.

slips—spaces for ships in a dock.

tenders—ships that attend other ships.

buoys—an anchored float used as a marker.

sludge—mud, mire or ooze.

levees—an embankment designed to prevent the flooding of a river.

dredges—machines for scooping up mud or earth, as from a river bottom.

shoals—a shallow place in a body of water.

silt—earthy matter or fine sand carried by water and deposited as sediment.

curbed—restrained, controlled.

hickories—trees in the walnut family that bear nuts.

Hannibal—a town in Missouri, where Mark Twain was raised.

Twain—Mark Twain, a famous American novelist, author of the novel *Tom Sawyer.*

tributaries—streams that flow into larger bodies of water.

Wyaconda, Chippewa—tributaries of the Mississippi river named after native American tribes.

terrain—a piece of land considered with reference to its natural features.

bayous—marshy inlets or outlets of a river or lake, usually marshy and stagnant.

Spanish moss—a plant that grows in long strands over trees, especially in the southeastern U.S.

swamps—a tract of wet, spongy land.

laden—loaded, carrying

Invented words: none

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Rhyolite: The True Story of a Ghost Town

By Diane Siebert Illustrated by David Frampton

(31 pages)

This is a true story about one of the towns that sprang up in the western part of the United States when gold was discovered in the area, but which survived for only a very short time, hence earning the name of a ghost town—a town no longer occupied by any people.

Unusual vocabulary:
prospectors—people who search a region for gold.

ore—mineral or rock that is the source of a valuable metal.

burros—donkeys.

picks—heavy tools with curved metal heads pointed at one or both ends, mounted on a handle and used for breaking up soil or rock.

packs—a group of things wrapped or tied together for easy handling or carrying.

eureka—"I have found it!"; an exclamation of triumph at discovery.

coyotes—wild dogs similar to wolves.

vast— of very great area or extent.

booming—experiencing a period of rapid economic growth.

woolly—rough, vigorous, and lacking in order.

tipplers—those who drink liquor repeatedly, especially in small quantities.

socials—social gatherings.

veins—a mineral deposit running through a rock.

gossip—talk idly about others.

whist—a card game similar to bridge.

brawls—a noisy fight or quarrel.

rowdy—rough and disorderly.

woes—problems; distresses; afflictions.

drifted—wandered aimlessly.

tenacious—persistent or stubborn; holding fast.

stroll—to walk leisurely.

shrouded—covered; concealed; protected.

Invented words: none.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Train Song

By Diane Siebert Illustrated by Mike Wimmer

(29 pages)

This is a song-like poem about trains in North America.

Unusual vocabulary:
overpass—a road, walkway or bridge providing access over another route.

aristocrats—members of the hereditary nobility.

box cars—a completely enclosed railroad freight car.

spuds—an informal way of referring to potatoes.

caboose—the last car in a train.

spikes—long, thick nails.

cross-ties—the wooden beams that support railroad tracks.

lullaby—a song sung to a child to help it fall asleep.

Invented words:
clickety-clack—like the sound of trains on the tracks.

going-to-North-Platte-cars—railroad cars going to the town of North Platte.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Oh, the Places You'll Go!

By Dr. Seuss

(44 pages)

This book is frequently given to students when they graduate from high school or college.

Unusual vocabulary:
bang-ups, hang-ups—informal ways of talking about problems

lurch—an uncomfortable or difficult situation

a better break—a "break" in this sense means a stroke of luck

hither and yon—old way of saying "here and there"

dexterous—possessing dexterity (skill with the hands)

deft—skillful, nimble

Buxbaum, Bixby, Bray, Mordecai Ali Van Allen O'Shea (pro. O-shay)—unusual names

Invented words:
footsy—a play on the word "brainy" which means smart

un-slumping—getting yourself out of a "slump", a period of discouragement or difficulty

darked—darkened

mind-maker-upper—someone who makes up their mind (decides something)

break-necking—a play on the word "break-neck" meaning dangerously fast

Hakken-Kraks—dangerous imaginary beasts

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Casey at the Bat: A Ballad of the Republic, Sung in the Year 1888

By Ernest Lawrence Thayer Illustrated by Christopher Bing

(28 pages)

This is a well-known poem about baseball and a fallen hero.

A note about the vocabulary in this book: Since this is a relatively old piece of American literature, some of the words are not used commonly in English today.

Unusual vocabulary:
straggling—wandering, straying.

lulu—a remarkable person, object or idea.

stricken—afflicted with sorrow; past tense of strke.

melancholy—a gloomy state of mind.

wonderment—amazement.

lusty—full of healthy vigor.

dell—a small wooded valley.

doffed—to tip the hat, as in greeting.

writhing—twisting and turning, as in pain.

sneer—a smile that contorts the face to show scorn or contempt.

haughty—disdainfully proud; arrogant.

grandeur—the quality or state of being grand.

visage—the face, countenance.

tumult—violent and noisy uproar, commotion.

bade—past tense of bid, to command or order.

Invented words: none

(Most definitions from *Random House Webster's Dictionary*, 1993.)

The Ballad of the Pirate Queens

By Jane Yolen Illustrated by David Shannon

(20 pages)

This is the true story of two women pirates who were captured in the 1700s.

Unusual vocabulary:
tunny fish—tuna fish

sport—play; amuse one's self.

bustling—moving with great energy; filled with activity.

cay—a small low island.

a-bristle—bristling; standing stiffly straight.

stinging thistle—a prickly plant, usually with purple flowers.

gallant—brave; spirited; stylish.

sloop—a sailing boat.

lads—boys; young men.

roiling—disturbed; irritated.

bonny—handsome or pretty; pleasing.

man-o'-war—"man-of-war"; warship.

prey—victim.

forsaken—abandoned.

plied—past tense of *ply*—to assail persistently; to work with diligently.

doughty—courageous and resolute.

maids—young women.

beguiled—to deceive; to influence for evil purposes; to charm.

Invented words: none.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

APPENDIX D: HANDOUTS FOR POEMS

Caged Bird

By Maya Angelou

This poem talks about the effects of limited opportunities or freedom.

Unusual vocabulary and phrases:

leaps—jumps; moves quickly or suddenly.

floats—hangs in the air or rides along the surface of a liquid.

current—the force moving in a specific direction in water or air.

dips—lowers and raises; drops downward.

dares— has the boldness to do something.

claim—demand as a right; to call something one's own; to assert ownership of.

stalks—walks stiffly and proudly or angrily.

narrow—not wide; small.

seldom—rarely; not often.

wings are clipped—when the tips of the feathers are cut off a bird's wings to prevent it from flying.

trill—rapid alternation of two adjacent musical notes.

longed for—desired.

breeze—a light wind.

trade winds—winds blowing mainly from the northeast in the Northern Hemisphere and from the southeast in the Southern Hemisphere.

sighing trees—trees making a soft sound as the wind blows through their branches.

nightmare—a frightening dream; something terrible and frightening.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Human Family

By Maya Angelou

This poem talks about the similarities between people around the world.

Unusual vocabulary and phrases:

note—notice; observe carefully.

obvious—easily seen; not hidden.

thrive—prosper; be successful.

profundity—deep insight or understanding; something that is profound.

bemuse—to confuse; to bewilder; to cause deep thought.

beige—light grayish brown.

tan—light yellowish brown.

Jane and Mary Jane—common women's names.

mirror twins—identical twins; two children born at the same time who look nearly exactly alike.

features—faces.

jibe—to be in harmony; to be similar or in agreement.

moors—open pieces of ground, often covered in bushes.

minor—small, unimportant.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Woman Work

By Maya Angelou

This is a poem about work traditionally done by women and the difficulties of a life devoted to these tasks.

Unusual vocabulary and phrases:

tend—care for.

mend—repair; patch.

mop—to clean or wash floors with a sponge or rag attached to a stick like a broom.

weed—to remove unwanted plants.

press—to iron.

tots—small children.

cane—a plant having a stem like bamboo.

gotta—have got to.

hut—small, poor house or building.

see about—check on; look after; care for.

dew drops—drops of water condensed from the atmosphere when the air cools down in the evening.

float—to drift in the air, like a balloon.

glow—a bright, shining light.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Hope is the Thing with Feathers

By Emily Dickinson

This is a short poem about hope.

Unusual vocabulary and phrases:

perches—rests or sits, as a bird sits on a branch.

gale—very strong wind.

sore—exceedingly desperate or difficult.

abash—embarrass; disturb.

chillest—coldest; stillest; most difficult.

extremity—extreme circumstances, need, difficulty, or danger.

crumb—a very small thing; a fragment; a bit.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Success is Counted Sweetest

By Emily Dickinson

In this poem, the author talks about the definition of success.

Unusual vocabulary and phrases:

counted—considered.

ne'er—never

comprehend—understand.

nectar—something very sweet, delicious, and precious.

sorest—most painful or sensitive; very great.

host—army; great number of people.

took the flag—won the battle and took possession of the enemy's flag.

forbidden—prohibited; excluded.

strains—melodies; tunes.

triumph—victory.

break—to interrupt; to appear suddenly; to disturb.

agonized—marked by great suffering or extreme pain and anguish.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

(Untitled)

By Emily Dickinson

This short poem talks about what the poet considers to make her life successful.

Unusual vocabulary and phrases:

vain—without effect; for no purpose.

ease—release from pain, worry, or difficulty; help.

aching—having a continuous, dull pain; desiring something.

fainting—feeling weak and about to lose consciousness; very weak.

robin—a small song-bird.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

The Road Not Taken

By Robert Frost

This is a poem and a poet that many Americans are familiar with. Robert Frost was a farmer and a poet who lived in the northeastern U.S. His poems are often about the landscape of the countryside and the people who live in rural areas. This particular poem talks about how a small decision can have an important influence on our lives.

Unusual vocabulary and phrases:

diverged—moved in different directions from a common point; branched off.

undergrowth—shrubs, small trees and low vines growing under large trees.

fair—good; attractive; likely; promising.

wanted wear—lacking in traffic; looked unused.

trodden—trampled underfoot; walked upon.

ages and ages hence—a long period of time.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Stopping by Woods on a Snowy Evening

By Robert Frost

This is a poem and a poet that many Americans are familiar with. Robert Frost was a farmer and a poet who lived in the northeastern U.S. His poems are often about the landscape of the countryside and the people who live in rural areas.

Unusual vocabulary and phrases:

woods—a small forest.

queer—strange, unusual.

farmhouse—a house on a farm.

harness—the combination of straps, bands, and other parts forming the working gear of a draft animal (such as a horse that pulls a cart).

easy—easygoing; relaxed.

downy—like the soft plumage of birds.

flake—a snowflake.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Mean Old Yesterday

By Langston Hughes

In this poem, a man wonders why his past actions are still affecting his life today.

Unusual vocabulary and phrases:

haunt—visit frequently; to follow persistently.

misery—suffering; great emotional distress.

matters—is important.

memory like an elephant—elephants are supposed to have very long memories and never forget things.

gimme—give me.

my diamond ring—an engagement ring given by a man to a woman when she agrees to marry him, but before the wedding takes place.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

The Negro Mother

By Langston Hughes

This poem represents the voice of an African-American woman to her descendants, reflecting on her past experiences in slavery, injustices that have been done to African-Americans in the United States, and hope for the future.

Unusual vocabulary and phrases:

race—a group of people related by having the same ancestors.

steel—a hard, strong metal.

trudging—walking wearily or with great difficulty.

nourished—fed; encouraged; strengthened.

smother—suffocate; wrap closely to keep from breathing.

torch—a source of light or knowledge to lead the way.

banner—a flag representing a group of people or a cause.

strife—violent or bitter conflict; a struggle.

bar—exclude; to block the way, as with bars.

impel—to drive or urge forward.

dares—has the boldness to do something.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Search

By Langston Hughes

In this poem, the author discusses the search for meaning in life.

Unusual vocabulary and phrases:

seek—look for; try to find.

ranges—roams; wanders; passes through a region.

lesser—smaller; less important.

anon—in a short time; soon; at another time.

planes—regions.

reigneth—reigns.

atom—the smallest components of an element having all the properties of that element; something extremely small.

flames—burns; glows with flames.

span—period of time; a short length of time.

drift—something heaped up as by wind, for example: a snowdrift.

goeth—goes.

flings—throws with great force or violence.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

The Arrow and the Song

By Henry Wadsworth Longfellow

This short poem talks about friendship and the results of our actions.

Unusual vocabulary and phrases:

swiftly—quickly.

keen—sharp; very sensitive or perceptive.

oak—a strong tree.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

On Hearing a Symphony of Beethoven

By Edna St. Vincent Millay

In this sonnet, the poet expresses her enjoyment of listening to a piece of music.

Unusual vocabulary and phrases:
cease—stop.

reject—to refuse to take or keep; to cause to leave.

plausible—believable.

enchanted—held as if under a magic spell; captivated; delighted.

air—tune; bit of music.

benign—good; not causing evil or harm.

shrewd—clever.

limbs—arms and legs.

a-sprawl—sprawling; sitting or lying with arms and legs spread out; very relaxed.

spiteful—desiring to cause harm or pain to others; unkind.

stingy—greedy; not generous to others.

scullions—kitchen servants.

fairy tale—a children's story of magic (particularly the story of Sleeping Beauty, in which everyone in a castle was put to sleep for years until a prince rescued them).

tranquil—calm; peaceful.

blossom—flower.

Doom—ruin or death; an unpleasant fate or destiny.

espy—sees; spies; notices.

spell-bound—held by a magic spell; enchanted; controlled by magic.

rampart—a place of refuge; a part of a fortress; something that offers protection.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

When the Year Grows Old

By Edna St. Vincent Millay

In this poem, the speaker remembers someone who used to dislike the cold weather of winter.

Unusual vocabulary and phrases:

swallows—a type of small bird.

sharp—abrupt; clearly defined; distinct.

sigh—to let out breath audibly, often from sorrow or weariness.

brittle—easily broken.

chimney—a structure that allows smoke to flow out of a fireplace or stove.

melancholy—deep sadness; gloominess; depression.

spitting—falling forcefully and intermittently, not steadily.

bare—without covering; lacking the usual cover.

boughs—branches.

rubbing—two things moving over and against each other with pressure and friction.

to and fro—(to and from); back and forth; moving one way and then another and then back again.

roaring—making a loud noise.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Dulce Et Decorum Est

By Wilrid Owen

This poem was written by a soldier who died during the First World War and makes a strong statement about his opposition to glorifying war and other armed conflicts.

Unusual vocabulary and phrases:

knock-kneed—having knees that curve inward.

hags—ugly old women; witches.

cursed—swore.

sludge—mud.

till—until.

haunting—not quickly forgotten.

flares—blazes of light; flames.

trudge—to walk wearily; to walk with great difficulty.

limped—walked with difficulty, as when lame or crippled.

blood-shod—having feet covered in blood.

lame—being crippled or physically disabled, especially in the leg or foot.

fatigue—great tiredness.

hoots—a loud cry like that of an owl.

outstripped—surpassed; left behind, as in a race.

Five-Nines—bombs used by the enemy.

gas—a poisonous chemical used as a weapon.

ecstasy—an overpowering emotion.

fumbling—groping clumsily.

clumsy—awkward; difficult to use.

flound'ring—floundering; moving clumsily and helplessly.

lime—a corrosive chemical that burns the skin.

dim—not seeing clearly; faint; not bright; not clear.

misty—covered as if by mist or fog.

panes—plates of glass as in a window; sections of a window.

plunges—to rush or fall wildly.

guttering—sputtering.

choking—being suffocated; having the throat blocked so as to prevent the flow of air into the lungs.

smothering—suffocating; covering thickly and heavily.

writhing—twisting and turning, as in pain.

jolt—sharp jerk; shock.

gargling—keeping a liquid in motion by air sent up by the lungs; a gurgling sound.

froth-corrupted lungs—lungs damaged by the poisonous gas in the air and no longer functioning properly, taking away the ability to breathe.

obscene—disgusting; abominable; offensive.

cud—something that is held in the mouth and chewed upon.

vile—very bad; highly offensive.

sores—sore spots on the body; small injured areas on the skin.

zest—great enjoyment.

ardent—characterized by intense feeling; fervent; devoted to a cause.

Dulce et decorum est pro patria mori—It is sweet and fitting to die for your country. (Latin)

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Annabel Lee

By Edgar Allen Poe

This poem tells the story of childhood loss and is written by a famous American author of sinister stories.

Unusual vocabulary and phrases:

maiden—young woman.

winged—having wings.

seraphs—angels; heavenly beings.

coveted—desired wrongfully; envied.

chilling—making cold.

highborn—of noble birth.

kinsmen—relatives; family members.

bore—past tense of *bear*—to carry or take.

sepulcher—burial place; tomb.

envying—desiring intensely that which belongs to another.

dissever—to sever; to divide into parts; to separate.

beams—emits rays of light.

tide—the rise and fall of the water in the ocean caused by the attraction of the moon and the sun.

sounding—making a sound.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Eldorado

By Edgar Allen Poe

This piece by an American author tells an imaginative story about a man in search of great wealth that eludes him.

Unusual vocabulary and phrases:

gaily bedight—dressed brightly or festively

gallant—brave; noble-minded; showy; stylish; attractive.

knight—a medieval soldier riding on a horse; a nobleman.

Eldorado—a legendary and non-existent city supposedly holding great wealth

bold—courageous and daring; unafraid;

o'er—over.

pilgrim—a traveler or wanderer; someone who travels to a sacred place as an act of religious devotion.

shade—shadow.

boldly—bravely; courageously.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Up-Hill

By Christina Rossetti

This poem is about the journey of life, and the author's hope about its conclusion.

Unusual vocabulary and phrases:

wind—to move in a curve.

morn—morning.

inn—hotel; a place that provides beds and food for travelers.

wayfarers—travelers.

travel-sore—tired and sore from traveling.

yea—yes; indeed; certainly.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Break, Break, Break

By Alfred, Lord Tennyson

This short poem by a British poet deals with the sorrow of loss and the passage of time.

Unusual vocabulary and phrases:

break—to split into pieces; to smash.

thy—your.

utter—speak; express in words.

arise—to come into being; to spring up.

bay— a body of water forming an indentation in the shoreline.

stately—dignified; majestic.

haven—place of safety.

vanished—disappeared; gone.

crags—steep, rugged rocks.

tender—delicate; light or gentle; painful.

grace—elegance; beauty; mercy.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Do Not Go Gentle into That Good Night

By Dylan Thomas

This poem by a British poet speaks about his attitude toward death and old age.

Unusual vocabulary and phrases:

rave—to talk irrationally or with great enthusiasm.

forked no lightning—didn't cause any lightning.

frail—not strong; easily broken; fragile.

deeds—things that are done; achievements.

bay—a body of water forming an indentation in the shoreline.

grieved—caused grief or suffering.

grave—serious; solemn; calm; dignified.

blaze—to burn brightly; to shine like flame.

meteors—a fiery streak that passes quickly through the sky because of a rock or piece of metal traveling through space.

gay—having a lively mood; happiness.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

Solitude

By Ella Wheeler Wilcox

As the title suggests, this poem is about being alone. The first two lines of this poem are very well known and are often used by people who don't know that they are part of this larger poem. They summarize its message quite clearly:

Laugh, and the world laughs with you;
Weep, and you weep alone;

Unusual vocabulary:

solitude—the state of being alone.

mirth—happiness, a loud expression of joy.

bound—to jump or bounce.

shrink—to avoid, to draw back.

woe—great trouble, distress, deep sadness.

nectared wine—sweetened wine for a special occasion.

gall—something bitter.

fast—to abstain from all food or to eat sparingly.

lordly train—magnificent procession, an impressive parade of people.

file on—march in a line.

(Most definitions from *Random House Webster's Dictionary*, 1993.)

APPENDIX E: QUESTIONNAIRES

Background questionnaire

Name: _____ **Length of time spent in U.S.:**_____

Field of study:_____ **Degree you are pursuing:**_____
Circle one: Male / Female
How did you hear about this study? _____

Answer T (True) or F (False):

_____ I enjoy reading literature in Chinese.
_____ I enjoy reading literature in English.
_____ I am highly motivated to improve my oral English skills.
_____ I converse frequently in English.
_____ I enjoy reading aloud.
_____ I have taken the SPEAK/TEACH test at ISU.

I regularly read (circle all that apply):

Newspapers in Chinese	Poetry in Chinese	Magazines in Chinese
Novels in Chinese	Children's books in Chinese	Newspapers in English
Poetry in English	Magazines in English	Novels in English
Children's books in English		

Place an X next to any of these courses you have taken at ISU:

____Engl 101B _____ Engl 101L _____Engl 101R _____ Engl 180 ____ Engl 101D

Circle Yes or No and please briefly explain your answer:
Do you think literature written for children might be helpful to you as you are studying English?

Yes / No Why?

Do you think that literature written for children would be interesting to use in your study of English?

Yes / No Why?

Do you think that literature written for adults might be helpful to you as you are studying English?

Yes / No Why?

Do you think that literature written for adults would be interesting to use in your study of English?

Yes / No Why?

Follow-up questionnaire

(Children's literature group)

Name: _____ **Date:** _____

1. Were you able to attend all of the class sessions? **Yes / No**

2. Did you practice with your books outside of the class sessions? **Yes / No**
   If Yes, how often did you practice outside of class? Please explain.

3. How well did you like the books you worked with?
   Not at all **Some** **Very much** **Why?**

4. How well did you like the books overall?
   Not at all **Some** **Very much** **Why?**

5. Which was your **favorite** book? _____

6. Which was your **least favorite** book? _____
7. Did you use the **on-line recordings** of the books?
   Yes / No
   If Yes, did you find them to be helpful? **Yes / No**

Circle Yes or No and please briefly explain your answer:
8. Do you think that literature written for children is helpful to you as you are studying English?

   Yes / No **Why?**

9. Do you think that literature written for children is interesting to use in your study of English?

   Yes / No **Why?**

10. Do you think literature written for adults might be helpful to you as you are studying English?

    Yes / No **Why?**

11. Do you think that literature written for adults would be interesting to use in your study of English?

    Yes / No **Why?**

12. Do you feel more confident in your oral English skills as a result of participating in these classes?

    Yes / No **Why?**

13. What was the **most useful** aspect of the classes?

14. What was the **least useful** aspect of the classes?

Follow-up questionnaire

(Poetry group)

Name: _____ **Date:** _____

1. Were you able to attend all of the class sessions? **Yes / No**

2. Did you practice with your poems outside of the class sessions? **Yes / No**
   If Yes, how often did you practice outside of class? Please explain.

3. How well did you like the poems you worked with?
   Not at all **Some** **Very much** **Why?**

4. How well did you like the poems overall?
   Not at all **Some** **Very much** **Why?**

5. Which was your **favorite** poem? _____

6. Which was your **least favorite** poem? _____
7. Did you use the **on-line recordings** of the poems?
   Yes / No
   If Yes, did you find them to be helpful? **Yes / No**

Circle Yes or No and please briefly explain your answer:
8. Do you think that literature written for adults is helpful to you as you are studying English?

   Yes / No **Why?**

9. Do you think that literature written for adults is interesting to use in your study of English?

   Yes / No **Why?**

10. Do you think literature written for children might be helpful to you as you are studying English?

    Yes / No **Why?**

11. Do you think that literature written for children would be interesting to use in your study of English?

    Yes / No **Why?**

12. Do you feel more confident in your oral English skills as a result of participating in these classes?

    Yes / No **Why?**

13. What was the **most useful** aspect of the classes?

14. What was the **least useful** aspect of the classes?

APPENDIX F: SPEECH PROMPTS

First open-ended question: What do you think of the weather in Iowa? How does it compare with the weather where you lived before or when you were a child?

Second open-ended question: If you could visit any country in the world, which country would you visit and why?

Reading Passage:

Are artists more creative than other people? Maybe, maybe not. The profession of artist is not the only one that requires creativity. Scientists, mathematicians, writers, teachers, business executives, doctors, lawyers, librarians, computer programmers—people in every line of work, if they are any good, look for ways to be creative. The football coach who invents a new play is being creative, as is the plumber who devises an innovative way to keep the washing machine from leaking. Artists occupy a special place in that they have devoted their lives to opening the channels of *visual* creativity.

Can a person become more creative? Almost certainly, if one allows oneself to be. Being creative, as we said, means making something new. It means learning to trust one's own interests, experiences, and references, and to use them to enhance life and work. Above all, it means discarding rigid notions of what has been or should be in favor of what *could* be. For both the artist and the observer of art, creativity develops when the eyes and the mind are wide open, when the brain is operating on all its channels.

From *Living with Art* by Rita Gilbert and William McCarter Included in *Comprehending College Textbooks: Steps to Understanding and Remembering what You Read.* by Joe Cortina, Janet Elder, and Katherine Gonnet. New York: McGraw Hill, 1992. pp. 145-146.

APPENDIX G: RATING SHEET

Fluency Rating Sheet

Rater's Name: _____ No: _____

Fluency is defined in quite a variety of ways. In everyday use it is generally associated with "smoothness" of speech. For the purposes of this rating, I would like you to think of fluency as "the smooth, accurate, and efficient translation of thought into language."

You will be listening to two sets of speech data. For each data set, you will listen to 30 speech samples of approximately 30 seconds each. In each data set, half of the samples will be answers elicited in response to the following question:

If you could travel anywhere in the world, which country would you visit and why?

The rest of the samples were recorded while participants were reading aloud from an introductory level college textbook on art.

After listening to each speech segment, please choose a fluency rating from 1 (Very Fluent) to 9 (Extremely Dysfluent).

Data Set 1

	Very Fluent								Extremely Dysfluent
Practice sample 1:	1	2	3	4	5	6	7	8	9
Practice sample 2:	1	2	3	4	5	6	7	8	9
Practice sample 3:	1	2	3	4	5	6	7	8	9

Open-ended Question

	Very Fluent								Extremely Dysfluent
Sample 1:	1	2	3	4	5	6	7	8	9
Sample 2:	1	2	3	4	5	6	7	8	9
Sample 3:	1	2	3	4	5	6	7	8	9
Sample 4:	1	2	3	4	5	6	7	8	9

	Very Fluent								Extremely Dysfluent
Sample 5:	1	2	3	4	5	6	7	8	9
Sample 6:	1	2	3	4	5	6	7	8	9
Sample 7:	1	2	3	4	5	6	7	8	9
Sample 8:	1	2	3	4	5	6	7	8	9
Sample 9:	1	2	3	4	5	6	7	8	9
Sample 10:	1	2	3	4	5	6	7	8	9
Sample 11:	1	2	3	4	5	6	7	8	9
Sample 12:	1	2	3	4	5	6	7	8	9
Sample 13:	1	2	3	4	5	6	7	8	9
Sample 14:	1	2	3	4	5	6	7	8	9

Reading

	Very Fluent								Extremely Dysfluent
Sample 15:	1	2	3	4	5	6	7	8	9
Sample 16:	1	2	3	4	5	6	7	8	9
Sample 17:	1	2	3	4	5	6	7	8	9
Sample 18:	1	2	3	4	5	6	7	8	9
Sample 19:	1	2	3	4	5	6	7	8	9
Sample 20:	1	2	3	4	5	6	7	8	9
Sample 21:	1	2	3	4	5	6	7	8	9
Sample 22:	1	2	3	4	5	6	7	8	9
Sample 23:	1	2	3	4	5	6	7	8	9
Sample 24:	1	2	3	4	5	6	7	8	9
Sample 25:	1	2	3	4	5	6	7	8	9

	Very Fluent								Extremely Dysfluent
Sample 26:	1	2	3	4	5	6	7	8	9
Sample 27:	1	2	3	4	5	6	7	8	9
Sample 28:	1	2	3	4	5	6	7	8	9
Sample 29:	1	2	3	4	5	6	7	8	9
Sample 30:	1	2	3	4	5	6	7	8	9

Data Set 2

	Very Fluent								Extremely Dysfluent
Practice Sample 1:	1	2	3	4	5	6	7	8	9
Practice Sample 2:	1	2	3	4	5	6	7	8	9
Practice Sample 3:	1	2	3	4	5	6	7	8	9

Reading

	Very Fluent								Extremely Dysfluent
Sample1:	1	2	3	4	5	6	7	8	9
Sample 2:	1	2	3	4	5	6	7	8	9
Sample 3:	1	2	3	4	5	6	7	8	9
Sample 4:	1	2	3	4	5	6	7	8	9
Sample 5:	1	2	3	4	5	6	7	8	9
Sample 6:	1	2	3	4	5	6	7	8	9
Sample 7:	1	2	3	4	5	6	7	8	9
Sample 8:	1	2	3	4	5	6	7	8	9
Sample 9:	1	2	3	4	5	6	7	8	9
Sample 10:	1	2	3	4	5	6	7	8	9
Sample 11:	1	2	3	4	5	6	7	8	9

	Very Fluent								Extremely Dysfluent
Sample 12:	1	2	3	4	5	6	7	8	9
Sample 13:	1	2	3	4	5	6	7	8	9
Sample 14:	1	2	3	4	5	6	7	8	9

Open-ended Question

	Very Fluent								Extremely Dysfluent
Sample 15:	1	2	3	4	5	6	7	8	9
Sample 16:	1	2	3	4	5	6	7	8	9
Sample 17:	1	2	3	4	5	6	7	8	9
Sample 18:	1	2	3	4	5	6	7	8	9
Sample 19:	1	2	3	4	5	6	7	8	9
Sample 20:	1	2	3	4	5	6	7	8	9
Sample 21:	1	2	3	4	5	6	7	8	9
Sample 22:	1	2	3	4	5	6	7	8	9
Sample 23:	1	2	3	4	5	6	7	8	9
Sample 24:	1	2	3	4	5	6	7	8	9
Sample 25:	1	2	3	4	5	6	7	8	9
Sample 26:	1	2	3	4	5	6	7	8	9
Sample 27:	1	2	3	4	5	6	7	8	9
Sample 28:	1	2	3	4	5	6	7	8	9
Sample 29:	1	2	3	4	5	6	7	8	9
Sample 30:	1	2	3	4	5	6	7	8	9

APPENDIX H: BACKGROUND QUESTIONNAIRE RESULTS

Length of time spent in U.S.	2.5 yrs.
	2 yrs.
	1.5 yrs.
	13 mos.
	8 mos.
	6 mos. (4)
	5 mos.
	4 mos. (4)
	3 mos.
Average	9.4 mos.

Field of Study
accounting
animal science
biochemistry
business (2)
chemistry
economics
education
electrical engineering (2)
environmental engineering
genetics
industrial relations
mechanical engineering
meteorology

Degree	Ph.D	Master's	Other
	6	7	Visiting scholar
			Post-doc

Male	5
Female	10

	True	False	% answering "True"
I enjoy reading literature in Chinese.	14	1	93%
I enjoy reading literature in English.	4	11	27%
I am highly motivated to improve my oral English skills.	15	0	100%
I converse frequently in English. *	1	13	7%
I enjoy reading aloud.	7	8	47%
I have taken the SPEAK/TEACH test at ISU.	3	12	20%

* One participant did not answer this question

I regularly read:	Yes	No	% answering "Yes"
Newspapers in Chinese	12	3	80%
Poetry in Chinese	3	12	20%
Magazines in Chinese	10	5	67%
Novels in Chinese	11	4	73%
Children's books in Chinese	0	15	0%
Newspapers in English	11	4	73%
Poetry in English	1	14	7%
Magazines in English	8	7	53%
Novels in English	2	13	13%
Children's books in English	0	15	0%

Number who have taken ESL classes at ISU	
Engl 101B: Academic English I	2
Engl 101L: Strategies for Listening	2
Engl 101R: Strategies for Reading	0
Engl 101D: Academic English II-Graduates	6
Engl 180: Communication Skills for Int'l TAs	1

Do you think that literature written for children might be helpful to you as you are studying English?		
		Why?
Yes 87%	13	▪ It's easy for learner like me. ▪ Because it is easy to understand and it's interesting ▪ Easy to understand at first. ▪ It might be easy to study and remember. ▪ It's easier for a beginner. ▪ It is easy to learn. ▪ It may help me learn English from the beginning. ▪ It's not so difficult for me and I can understand easily. ▪ The stories for kids are all concerning foundation of English.
No 13%	2	▪ I don't know whether the materials for children will be too simple for an adult.

Do you think that literature written for children would be interesting to use in your study of English? *		
		Why?
Yes 73%	11	▪ Because it may include some imagination. ▪ I like reading interesting stories. ▪ It is not too difficult to understand. ▪ Some of them may be fun to read. ▪ I do think that literature written for children is interesting. ▪ The contents of this kind of books are interesting usually.
No 20%	3	▪ It's too simple. ▪ Maybe the world of children is totally different from adults.

* One participant did not circle Yes or No, and included the comment, "I don't know."

Do you think that literature written for adults might be helpful to you as you are studying English?		
		Why?
Yes 80%	12	▪ Because it may be practical. ▪ I'm an adult at [after?] all. ▪ It helps to use English at the average level. ▪ I can learn more from it. ▪ Compared to written for children it has more requirement. ▪ Helpful for my paperwork, as a reference.
No 20%	3	▪ Too difficult.

Do you think that literature written for adults would be interesting to use in your study of English? *		
		Why?
Yes 67%	10	▪ Because I can understand it and sometimes I will have the same experiences. ▪ I would like to try to see. ▪ More content, more plots, etc.... ▪ I like reading no matter it's Chinese or not. ▪ It is more about our life. ▪ Same as previous one. (I'm an adult at [after?] all.)
No 13%	2	▪ I only read some of my specialized magazine. I don't think they are great funny.

*Three participants did not circle Yes or No.
Two of them included comments: "It might depend on the types of literature," and "Sometimes."

APPENDIX I: FOLLOW-UP QUESTIONNAIRE RESULTS

Treatment Group 1: Children's Literature

Were you able to attend all of the class sessions?	
Yes	4
No	1

Did you practice with your books outside of the class sessions?		Please explain:
Yes	4	▪ Once a week. Just for fun ▪ 1 hour ▪ Once or twice a week because we have roommates and sometimes it is hard to find time to practice. But I think I like them and think these books are useful for me. ▪ Actually I read the book one or two hours before the class. Maybe just warm up.
No	1	

How well did you like the books you worked with?		
		Why?
Not at all	0	
Some	1	▪ Not all the stories are attempting [sic].
Very Much	4	▪ easy to read and understand and the beautiful pictures refresh me

How well did you like the books overall?		
		Why?
Not at all	0	
Some	3	▪ I'm not interesting in children's poem.
Very much	2	▪ nice pix

Which was your favorite book?		Which was your least favorite book?
Annabel Lee (2)		*Casey at the Bat*
Wynken, Blynken, and Nod		*The Night Before Christmas (2)*
The Night Before Christmas		*Wynken, Blynken, and Nod*
Oh, The Places You'll Go!		

Did you use the on-line recordings of the books?	
Yes	2
No	3

If Yes, did you find them to be helpful?		
Yes	2	▪ But I only practice the recordings once. I have download it and will practice if I have time. ▪ I can follow the recordings and it makes my pronounce easily.
No	0	

Do you think that literature written for children is helpful to you as you are studying English? *		
		Why?
Yes	3	▪ It's simple. ▪ Usually I will get bored when reading books for adults, but the beautiful pictures in children book refresh me. Easy to read. ▪ It's easy to understand
No	1	▪ It seems not close to our daily used English.

* One participant did not circle Yes or No, but included the comment, "I don't know. It's easy to learn, but I am not sure it's usage.

Do you think that literature written for children is interesting to use in your study of English?		
		Why?
Yes	3	▪ It is easy to follow ▪ Because the pictures help ▪ easy read, understand
No	2	▪ It is just for fun. ▪ I have not interests in children's story.

Do you think that literature written for adults might be helpful to you as you are studying English? *		
		Why?
Yes	4	▪ They may be more useful. But I'm not sure. ▪ help me in writing and reading, not speaking ▪ I'm interesting in it so I want to read.
No	0	

* One participant did not respond to this question.

Do you think that literature written for adults would be interesting to use in your study of English? *		
		Why?
Yes	3	▪ But I'm not sure ▪ I can find the same feeling when I read.
No	0	

* Two participants did not indicate Yes or No; one included this comment, "sometimes".

Do you feel more confident in your oral English skills as a result of participating in these classes?		
		Why?
Yes	1	▪ It sounds good in class.
No	1	▪ I still have no more chance to say, to practice.
Other	3	▪ I am not sure. ▪ Can't tell. ▪ Sometimes.

What was the most useful aspect of the classes?
Reading
Learn the rhyme of the sentence.
The instructor lead us reading.
I will use this kind of book for practicing my oral English (I always do not know which kind of book is [suitable?] for oral English before.
Conversation and reading

What was the least useful aspect of the classes?
None.
Verbal in the books.
Time is limited.
The books we used.

Treatment Group 2: Adult Literature

Were you able to attend all of the class sessions?	
Yes	3
No	2

Did you practice with your poems outside of the class sessions?		Please explain:
Yes	1	▪ Twice
No	4	

How well did you like the poems you worked with?		
		Why?
Not at all	0	
Some	0	
Very Much	5	▪ I like to read poems loudly. ▪ They are beautiful and mean a lot. ▪ I like to understand its meaning.
		▪

How well did you like the poems overall?		
		Why?
Not at all	0	
Some	1	
Very much	4	▪ They intrigue my interest in English poems

Which was your favorite poem?		Which was your least favorite poem?
"Do Not Go Gentle Into That Good Night" (2)		No
"Break, Break, Break"		"(Untitled)" by Emily Dickinson

Did you use the on-line recordings of the poems?	
Yes	3
No	2

If Yes, did you find them to be helpful?		
Yes	3	▪ I can get correct pronunciation of the poem.
No	0	

Do you think that literature written for adults is helpful to you as you are studying English?		
		Why?
Yes	5	▪ vocabularies and sentences ▪ I think the level of the thoughts in it is suitable for me to study.
No	0	

Do you think that literature written for adults is interesting to use in your study of English?		
		Why?
Yes	5	▪ Yes. It's meaningful.
No	0	

Do you think literature written for children might be helpful to you as you are studying English? *		
		Why?
Yes	3	▪ Easier to learn.
No	1	▪ too difficult

* One participant did not circle Yes or No, but included this comment, "I don't know."

Do you think that literature written for children would be interesting to use in your study of English? *		
		Why?
Yes	4	▪ Some story may be interesting.
No	0	

* One participant did not circle Yes or No, but included this comment, "I don't know."

Do you feel more confident in your oral English skills as a result of participating in these classes?		
		Why?
Yes	2	▪ read more
No	1	▪ I haven't felt much difference.
Other	2	▪ I do have more confidence in my oral English in this one month, but I'm not sure this improvement resulted from this class or other classes and everyday life conversation for one month. ▪ a little bit since the class was too short

What was the most useful aspect of the classes?
Pronunciation (2)
Listening and reading
Read the poems and try to understand them.
To talk with teacher about poems so as to understand them.

What was the least useful aspect of the classes?
conversation (vocabularies and sentences using in everyday life)
I don't know.

APPENDIX J: RESULTS OF THE SOPHISTICATED STATISTICAL ANALYSIS

Table of Means for Average Differences between Pre- and Post-treatment Samples for All Groups as Rated by All Judges

Effect	Task Type	Treatment	Estimate	Standard Error	Pr > | t |
Treatment (TRT)	Both	Child. Lit.	0.3833	0.2437	0.1194
Treatment	Both	Adult Lit.	0.1000	0.2437	0.6826
Treatment	Both	Control	-0.1167	0.2437	0.6334
Task Type	Q	All groups	-0.1556	0.1782	0.3851
Task Type	R	All groups	0.4000*	0.1782	0.0273
TRT * Type	Q	Child. Lit.	0.06667	0.3087	0.8295
TRT * Type	R	Child. Lit	0.7000*	0.3087	0.0258
TRT * Type	Q	Adult Lit.	-0.3333	0.3087	0.2832
TRT * Type	R	Adult Lit.	0.5333	0.3087	0.0876
TRT * Type	Q	Control	-0.2000	0.3087	0.5187
TRT * Type	R	Control	-0.03333	0.3087	0.9143

* indicates significance at $p<.05$

REFERENCES

Appelt, J. E. (1985). Not Just for Little Kids: The Picture Book in ESL Classes. *TESL Canada Journal*, 2(2): 67-78.

Audacity 1.0.0. [Computer Software]. Sourceforge. http://audacity.sourceforge.net

Bowen, J. D. (1972). Contextualizing Pronunciation Practice in the ESOL Classroom. *TESOL Quarterly*, 6(1): 83-94.

Bray, E. (1995). Using Limericks to Help Japanese Students Improve Their Pronunciation. Paper presented at the Annual Meeting of the Japanese Association of Language Teachers, November 1995. *EDRS*, ED# 404 862.

Brumfit, C. (1984). *Communicative Methodology in Language Teaching: The Roles of Fluency and Accuracy*. Cambridge: Cambridge University Press.

Brumfit, C. J., & Carter, R. A. (Eds.). (1986). *Literature and Language Teaching*. Oxford: Oxford University Press.

Carter, R. A. (1986). Linguistic Models, Language, and Literariness: Study Strategies in the Teaching of Literature to Foreign Students. In C. J. Brumfit & R. A. Carter (Eds.), *Literature and Language Teaching* (pp. 110-132). Oxford: Oxford University Press.

Carter, R., & McRae, J. (1996). Introduction. In R. Carter & J. McRae (Eds.), *Language, Literature and the Learner: Creative Classroom Practice* (pp. xix-xxviii). London: Longman.

Casey, B., & Williams, J.Q. (2001). Book Clubs Make Reading Fun for Adults. *ESL Magazine*, 4(6): 22-24.

Celce-Murcia, M. (2001). Language Teaching Approaches: An Overview. In M. Celce-Murcia (Ed.), *Teaching English as a Second or Foreign Language* (3rd ed.) (pp. 3-11). Boston: Heinle & Heinle.

Celce-Murcia, M., Brinton, D. M. & Goodwin, J. M. (1996). *Teaching Pronunciation: A Reference for Teachers of English to Speakers of Other Languages*. Cambridge: Cambridge University Press.

Chaloub-Deville, M. (1995). A Contextualized Approach to Describing Oral Language Proficiency. *Language Learning*, 45(2): 251-281.

Collie, J. & Slater, S. (1987). *Literature in the Language Classroom: A Resource Book of Ideas and Activities*. Cambridge: Cambridge University Press.

Dacey, P. & Jauss, D. (Eds.). (1986). *Strong Measures: Contemporary American Poetry in Traditional Forms*. New York: Harper & Row.

Derwing, T. M., & Munro, M. J. (1997). Accent, Intelligibility, and Comprehensibility: Evidence from Four L1s. *Studies in Second Language Acquisition*, 19:1-16.

Derwing, T. M., Munro, M. J., & Wiebe, G. (1997). Pronunciation Instruction for "Fossilized" Learners: Can it Help? *Applied Language Learning*, 8(2): 217-235.

Derwing, T. M., & Rossiter, M. (2003). The Effects of Pronunciation Instruction on the Accuracy, Fluency, and Complexity of L2 Accented Speech. *Applied Language Learning*, 13(1): 1-17.

Edmondson, W. (1997). The Role of Literature in Foreign Language Learning and Teaching: Some Valid Assumptions and Invalid Arguments. *AILA Review 1995/6*, 12:42-55.

Esser, J. (with Polomoski, A.). (1988). *Comparing Reading and Speaking Intonation.* Amsterdam: Rodopi.

Ferris, D., & Tagg, T. (1996). Academic Listening/Speaking Tasks for ESL Students: Problems, Suggestions, and Implications. *TESOL Quarterly*, 30(2): 297-317.

Freed, B. (2000). Is Fluency, Like Beauty, in the Eyes (and Ears) of the Beholder? In H. Riggenbach (Ed.), *Perspectives on Fluency* (pp. 243-265). Ann Arbor, MI: University of Michigan Press.

Gajdusek, L. (1988). Toward a Wider Use of Literature in ESL: Why and How. *TESOL Quarterly*, 22(2): 227-257.

Gass, S., & Selinker, L. (2001). *Second Language Acquisition: An Introductory Course*, (2nd ed.). Mahwah, NJ: Lawrence Erlbaum Associates.

Ghosn, I. K. (2002). Four Good Reasons to Use Literature in Primary School ELT. *ELT Journal*, 56(2): 172-179.

Graham, C. (1978). *Jazz Chants: Rhythms of American English for Students of English as a Second Language*. New York: Oxford University Press.

Hadaway, N. L., Vardell, S. M. & Young, A. T. (2001). Scaffolding Oral Language Development through Poetry for Students Learning English. *The Reading Teacher*, 54(8): 796-806.

Hall, G. (2003). Poetry, Pleasure, and Second Language Learning Classrooms. *Applied Linguistics*, 24(3): 395-399.

Hanauer, D. I. (2001). The Task of Poetry Reading and Second Language Learning. *Applied Linguistics*, 22(3): 295-323.

Hedge, T. (1993). Key Concepts in ELT: Fluency. *ELT Journal*, 47(3): 275-276.

Hess, N. (2003). Real Language Through Poetry: A Formula for Meaning Making. *ELT Journal*, 57(1): 19-25.

Hieke, A. E. (1985). A Componential Approach to Oral Fluency Evaluation. *The Modern Language Journal*, 69(2): 135-142.

Hill, J. (1970). Foreign Accents, Language Acquisition and Cerebral Dominance Revisited. *Language Learning*, 20: 237-248.

Ho, L. (1990). Singapore Readers' Response to U.S. Young Adult Fiction: Cross-cultural Differences. *Journal of Reading*, 33(Jan 1990):252-258.

Ho, L. (2000). Children's Literature in Adult Education. *Children's Literature in Education*, 31(4): 259-271.

Hoekje, B., & Williams, J. (1994). Communicative Competence as a Theoretical Framework for ITA Education. In C. G. Madden, & C. L. Myers (Eds.), *Discourse and Performance of International Teaching Assistants* (pp. 11-26). Alexandria, VA: TESOL.

Johnson, H. L., Pflaum, S., Sherman, E., Taylor, P., & Poole, P. (1996). Focus on Teenage Parents: Using Children's Literature to Strengthen Teenage Literacy. *Journal of Adolescent & Adult Literacy*, 39(4): 290-296.

Jones, R. H. (1997). Beyond "Listen and Repeat": Pronunciation Teaching Materials and Theories of Second Language Acquisition. *System* 25(1): 103-112.

Karlin, A. R. (1994). Picture Story Books to Use in the Secondary Classroom. *Journal of Reading*, 38(2), 158-159.

Kennedy, P., & Falvey, P. (1998). *Learning Language through Literature in Primary Schools: Resource Book for Teachers of English.* Hong Kong: Hong Kong University Press.

Koponen, M., & Riggenbach, H. (2000). Overview: Varying Perspectives on Fluency. In H. Riggenbach (Ed.), *Perspectives on Fluency* (5-24). Ann Arbor, MI: University of Michigan Press.

Kooy, M., & Chiu, A. (1998). Language Literature, and Learning in the ESL Classroom. *English Journal*, 88(2):78-84.

Krashen, S. (1993). *The Power of Reading: Insights from the Research.* Englewood, CO: Libraries Unlimited.

Landis, J. R., & Koch, G. G. (1977). The Measurement of Observer Agreement for Categorical Data. *Biometrics*, 33(1): 159-174.

Lazar, G. (1993). *Literature and Language Teaching: A Guide for Teachers and Trainers.* Cambridge: Cambridge University Press.

Lems, K. (2001). An American Poetry Project for Low Intermediate ESL Adults. *Forum*, 39(4). Retrieved December 19, 2003 from the World Wide Web: http://exchanges.state.gov/forum/vols/vol39/no4/p24.htm

Lennon, P. (2000). The Lexical Element in Spoken Second Language Fluency. In H. Riggenbach (Ed.), *Perspectives on Fluency* (pp. 25-42). Ann Arbor, MI: The University of Michigan Press.

Littlewood, W. T. (1986). Literature in the School Foreign-Language Course. In C. J. Brumfit & R. A. Carter (Eds.), *Literature and Language Teaching* (pp. 177-183). Oxford: Oxford University Press.

Long, M. (1986). A Feeling for Language: The Multiple Values of Teaching Literature. In C. J. Brumfit & R. A. Carter (Eds.), *Literature and Language Teaching* (pp. 42-59). Oxford: Oxford University Press.

Lukens, R. J. (2003). *A Critical Handbook of Children's Literature* (7th ed.). Boston: Allyn and Bacon.

Lybeck, K. (2002). *The Role of Acculturation and Social Networks in the Acquisition of Second Language Pronunciation.* Unpublished Ph.D. Dissertation, University of Minnesota, Minneapolis.

MacLean, M. (1990). Literature and Second Language Teaching. *TESL Talk*, 20(1): 244-250.

Maehr, M. L., & Braskamp, L. A. (1986). *The Motivation Factor: A Theory of Personal Investment.* Lexington, MA: Lexington Books.

Maley, A., & Duff, A. (1989). *The Inward Ear: Poetry in the Language Classroom.* Cambridge, Cambridge University Press.

Martin, A.L., & Laurie, I. (1993). Student Views about the Contribution of Literary and Cultural Content to Language Learning at Intermediate Level. *Foreign Language Annals*, 26(2): 188-207.

Mattix, M. (2002). The *Pleasure* of Poetry Reading and Second Language Learning: A Response to David Hanauer. *Applied Linguistics*, 23(4): 515-518.

McCabe, C. (1985). English Literature in a Global Context. In In R. Quirk & H. G. Widdowson (Eds.), & Y. Cantù (Assoc. Ed.), *English in the World: Teaching and Learning the Language and Literatures: Papers of an International Conference Entitled 'Progress in English Studies' Held in London, 17—21 September 1984 to Celebrate the Fiftieth Anniversary of The British Council and Its Contribution to the Field of English Studies over Fifty Years* (pp. 37-46). Cambridge: Cambridge University Press.

McCauley, J. K. & McCauley, D. S. (1992). Using Choral Reading to Promote Language Learning for ESL Students. *The Reading Teacher*, 45(7): 526-533.

McConochie, J. (1985). "Musing on the Lamp-Flame": Teaching a Narrative Poem in a College-Level ESOL Class. *TESOL Quarterly*, 19(1): 125-136.

McKay, S. (1986). Literature in the ESL Classroom. In C. J. Brumfit & R. A. Carter (Eds.), *Literature and Language Teaching* (pp. 191-198). Oxford: Oxford University Press.

McKay, S. L. (2001). Literature as Content for ESL/EFL. In M. Celce-Murcia (Ed.), *Teaching English as a Second or Foreign Language* (3rd ed.) (pp. 319-332). Boston: Heinle & Heinle.

McRae, J. (1996). Representational Language Learning: From Language Awareness to Text Awareness. In R. Carter & J. McRae (Eds.), *Language, Literature and the Learner: Creative Classroom Practice* (pp. 16-40). London: Longman.

Munro, M. J., & Derwing, T. (1999). Foreign Accent, Comprehensibility, and Intelligibility in the Speech of Second Language Learners. *Language Learning*, 49(Supplement): 285-310.

Olson, D. R. (2002). What Writing Does to the Mind. In E. Amsel & J. P. Byrnes (Eds.), *Language, Literacy, and Cognitive Development: The Development and Consequences of Symbolic Communication* (pp. 153-165). Mahwah, NJ: Lawrence Erlbaum Associates.

Ong, W. J. (2002). *Orality and Literacy: The Technologizing of the Word.* New York: Routledge.

Peregoy, S. F., & Boyle, O. F. (2001). *Reading, Writing, & Learning in ESL: A Resource Book for K-12 Teachers.* New York: Longman.

Peyton, J. K., & Rigg, P. (1999). Poetry in the Adult ESL Classroom. *ERIC Digest*, EDO-LE-99-05. District of Columbia: National Center for ESL Literacy Education (NCLE). Retrieved December 19, 2003 from the World Wide Web: http://www.cal.org/ncle/DIGEST/Poetry.htm

QuickTime Player 6.3. (2003). [Computer Software]. © Apple Computer, Inc.

Ramsaran, S. (1983). Stress, Rhythm, and Intonation in the Study of English Literature. In C. J. Brumfit (Ed.), *Teaching Literature Overseas: Language-Based Approaches* (pp. 85-102). Oxford: Pergamon Press.

Sage, H. (1987). *Incorporating Literature in ESL Instruction.* A publication of Center for Applied Linguistics. Language in Education: Theory and Practice 66. Englewood Cliffs, NJ: Prentice Hall.

Seuss, Dr. (1971). *The Lorax.* New York: Random House.

Sharp, P. A. (1991). Picture Books in the Adult Literacy Curriculum. *Journal of Reading*, 35(3): 216-219.

Short, M. H., & Candlin, C. N. (1986). Teaching Study Skills for English Literature. In C. J. Brumfit & R. A. Carter (Eds.), *Literature and Language Teaching* (pp. 89-109). Oxford: Oxford University Press.

Short, M. (1996). Stylistics "Upside Down": Using Stylistic Analysis in the Teaching of Language and Literature. In R. Carter & J. McRae (Eds.), *Language, Literature and the Learner: Creative Classroom Practice* (pp. 41-64). London: Longman.

Silverman, A. (1990). Children's Literature for ESL Adults. *TESL Talk*, 20(1): 201-207.

Skehan, P. & Foster, P. (1999). The Influence of Task Structure and Processing Conditions on Narrative Retellings. *Language Learning*, 49(1): 93-120.

Stevick, E. W. (1996). *Memory, Meaning and Method: A View of Language Teaching.* Boston: Heinle & Heinle Publishers.

Smallwood, B. A. (1998). Using Multicultural Children's Literature in Adult ESL Classes. *ERIC Digest*, EDO-LE-98-06. District of Columbia: National Clearinghouse for ESL Literacy Education.

Tarone, E. (2004a, March). *Does Social Context Affect Second-Language Acquisition? The Research Evidence.* Lecture delivered at Iowa State University, 4 March 2004.

Tarone, E. (2004b, March). *Role of Native Language Literacy in Oral L2 Processing.* Lecture delivered at Iowa State University, 5 March 2004.

Thayer, E. (2003). Illus. by Payne, C. F. *Casey at the Bat.* New York: Simon & Schuster.

Thayer, E. L. (2000). Illus. by Bing, C. *Casey at the Bat: A Ballad of the Republic Sung in the Year 1888.* New York: Handprint Books.

Tomlinson, B. (1986). Using Poetry with Mixed Ability Language Classes. *ELT Journal,* 40(1): 33-41.

Tomlinson, C. & McGraw, R. (1997). Children's Literature in Adult EFL Classes: Learning through Response. *The Journal of the Imagination in Language Learning and Teaching*, 4. Retrieved August, 12, 2003 from the World Wide Web: http://www.njcu.edu/CILL/vol4/tomlinson-mcgraw.html

Vandrick, S. (1997). Reading and Responding to Novels in the University ESL Classroom. *The Journal of the Imagination in Language Learning and Teaching*, 4. Retrieved August 12, 2003 from the World Wide Web: http://www.njcu.edu/CILL/vol4/vandrick.html

wa Thiong'o, N. (1986). Literature in Schools. In C. J. Brumfit & R. A. Carter (Eds.), *Literature and Language Teaching* (pp. 223-229). Oxford: Oxford University Press.

Widdowson, H. G. (1985). The Teaching, Learning, and Study of Literature. In R. Quirk & H. G. Widdowson (Eds.), & Y. Cantù (Assoc. Ed.), *English in the World: Teaching and Learning the Language and Literatures: Papers of an International Conference Entitled 'Progress in English Studies' Held in London, 17—21 September 1984 to Celebrate the Fiftieth Anniversary of The British Council and Its Contribution to the Field of English Studies over Fifty Years* (pp. 180-194). Cambridge, Cambridge University Press.

Widdowson, H. G. (1986). *Stylistics and the Teaching of Literature.* Essex, England: Longman.

Widdowson, H. G. (1992). *Practical Stylistics: An Approach to Poetry.* Oxford: Oxford University Press.

Yolen, J. (2000). Illus. by Sanderson, R. *Where Have the Unicorns Gone?* New York: Simon & Schuster.

Yule, G., & Macdonald, D. (1994). The Effects of Pronunciation Teaching. In J. Morley (Ed.), *Pronunciation Pedagogy and Theory: New Views, New Directions* (pp. 109-118). Alexandria, VA: TESOL.

ACKNOWLEDGEMENTS

Thanks go out to many people for the support I received while completing this project. I owe much to my committee members for challenging and encouraging me in the classroom and throughout this process of research and writing. Particular thanks to John Levis for guidance throughout the study and assurances that all was well even when I wasn't so sure, to Roberta Vann for weekly motivation and insights about literacy, and to Carol Fuhler for valuable information and advice about children's literature. I am very grateful for the participants who gave up their time to record speech samples and attend class sessions. Discussing literature with all of you was a privilege. Thanks are also due to the raters who listened to the same sentences so many times and graciously put up with the technical difficulties. Deep thanks to Reid Landes for his painstaking work and patience in helping with the project design and statistical analysis.

To my officemates, classmates, and friends—Amy, Megan, Maja, Dessie, Jagdish, and Masha—thanks for all the advice, encouragement, food, and laughter. 312 and Landscape Architecture would have been dull indeed without you all! Thanks to Julie and Heidi for living with me through all of this and putting up with my piles of papers and books and "thesis explosions" for many months. A very special thanks to my family—Mom, Dad, Sara, Leta, Michael, and Isaac—for the guidance, understanding, encouragement, patience, and chocolate that helped me get here.

And, lastly, inadequate but sincere thanks for the grace that gave me the ability, opportunity, and desire to begin and complete this work, εισ δοξαν και επαινον θεου.